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AN ARTS PAPER

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CARROT CAKE

Woodwind

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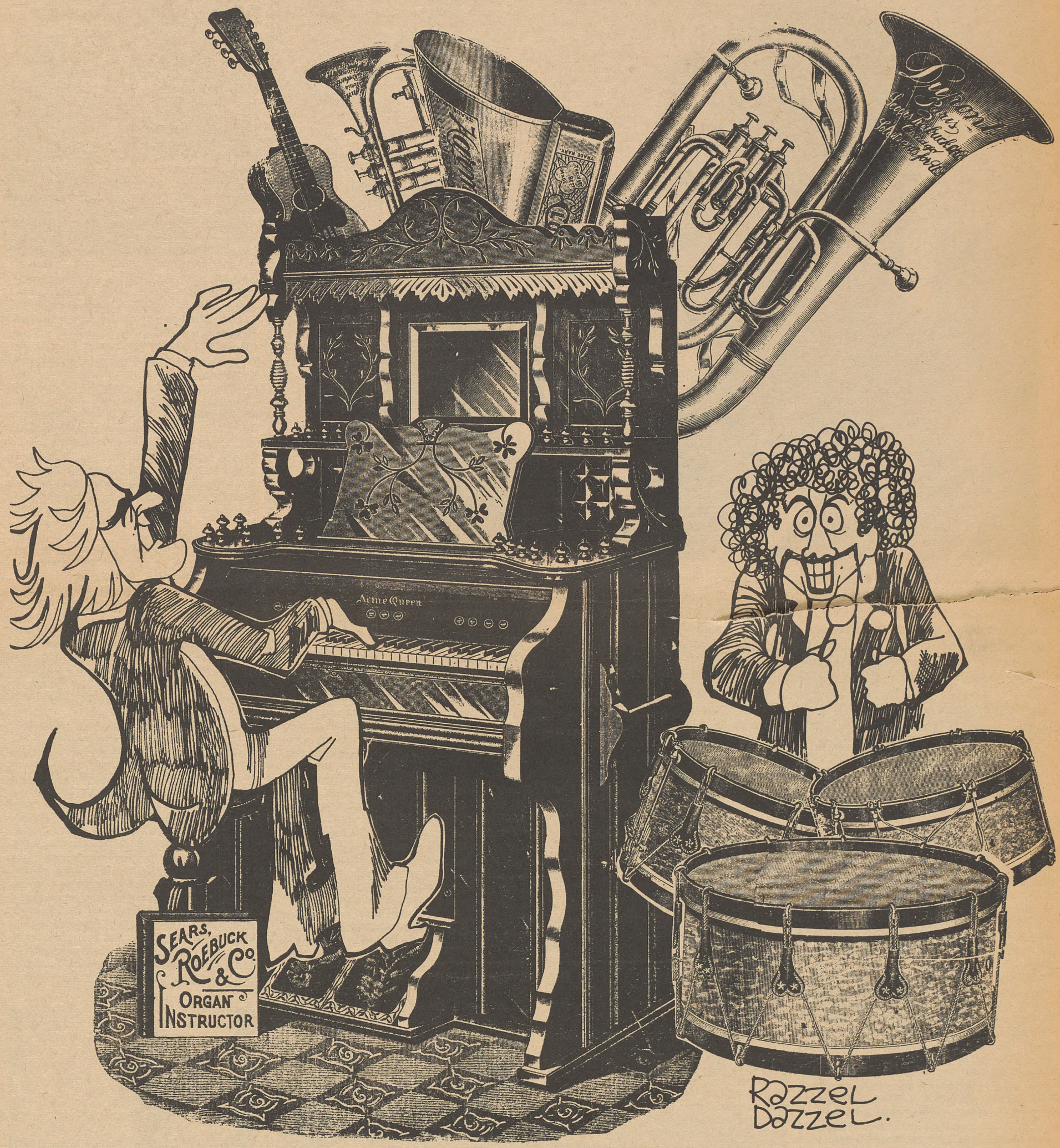
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John Chancellor

Interviewed by Greg Tarone
Photographs by Peter Barry Chowka

Nearly everyone who watches television newscasts and the coverage of political conventions has seen veteran newscaster John Chancellor reporting to millions of other Americans. He has covered, in his 22 years with NBC, such stories as President Nixon's trip to China; the moon-landing flight of Apollo 15; the Helsinki arms talks between the U.S. and the Soviet Union; an award-winning, special program covering the solar eclipse from the Okefenokee Swamp in Georgia. He has covered every Presidential Election and all but one off-year election while at NBC. He has served overseas in the NBC News Bureaus in Vienna, London, Moscow, Brussels, and Berlin. His reporting has won him a national Sigma Delta Chi Award and a Robert E. Sherwood Award. Mr. Chancellor also writes and reports on "News on the Hour," a daily series of broadcasts on the NBC Radio Network.

WOODWIND wishes to thank three sisters, the undergraduate quarterly magazine of Georgetown University, for its permission to use this copyrighted interview. Special thanks to Greg Tarone, editor and interviewer, for allowing us to run the interview concurrently with three sisters.

TARONE: How do you view yourself as a commentator? Do you think you can really be objective?

CHANCELLOR: I think if you did it too much it would destroy the objectivity of it. On the other hand, you are not a machine, you cannot divorce yourself completely. If I see something on the show that is revolting, I am revolted by it. I think you could probably tell.

TARONE: What runs through your mind when you have to face the nation and report tragedy, such as the assasinations, the Munich murders, and the daily casualties in Vietnam?

CHANCELLOR: Well, you do it on two levels. One level is the practical, where you are looking at it but you are also thinking about what you have to do next, so you are quite busy. You don't have much time for philosophical reflection. What is running through my mind is getting the program done. We do it live to certain markets, in Washington, for example, at 6:30, but it is seen in New York at 7. So, if we haven't made a mistake the first time through, we play the tape. But if there is a late break in the news, we do it over again.

TARONE: Does NBC censor your reporting at all?

CHANCELLOR: Never has. Once in a while we have had difficulties over interpretations on stories. I think that is inevitable. I have been with NBC 22 years, but I wouldn't use up the fingers of one hand in telling you the times we have had serious disagreements. There is only once that I can think of.

TARONE: When was that?

CHANCELLOR: That was a long time ago when I did a story on the city of Newark. We were probably a little bit gamey on that one. We shot it in slow motion and NBC said we were being unfair. It was a tough piece and we were using film not in a journalistic way, but more in the cinematic manner, to try to make a point. They had an arguable case – they did – and we did not run the piece. But in 22 years, that is it. Every once in a while I get in trouble though. I got in trouble at the Republican convention this year because I said that the young voters for the President, who were in the hall, were the Republican equivalent of Mayor Daley's sixth ward sewer workers. I think we got 3,000 letters on that one, but nobody at NBC said a word. They may kid me about it, but there is no "don't you ever do that again" – nothing like that. I think they're pretty honest with me, as they are with David [Brinkley]. One thing that is a problem, and could appear to be censorship, is the fact that when you only have a half-hour to put on the news you are obliged to pick certain stories that you think are the most important. The stories we think would affect the widest number of people, we run. For example, we would run a story on the revision of tax laws before, let's say, one on a flood that hurt one particular part of the country. This tends to make you look very much like members of the establishment – it's square journalism. It is, in fact, very square journalism, because of the number of people who depend on you as a basic service.

TARONE: What is that "basic service"?

CHANCELLOR: Well, an awful lot of people depend on this program as a primary source of news, and I find it tends to flatten out a product and make it a little more bland than I would like it if I were doing it for you, or if I were doing it just for my friends – it would be quite a different program. We have consciously in mind every day the fact that we are there on the News to serve a very wide range of people, all kinds of freaks all over the country, with their own particular passions.

TARONE: Thomas Paine said "The advocate journalist can play an honorable role." Do you feel that Daniel Ellsberg's Pentagon Papers and the writing of columnist Jack Anderson is "advocate journalism?"

CHANCELLOR: Oh yes, quite definitely. I think it is very important in this society. I.F. Stone, for example, has played an extremely important role in American journalism over the years, as has Bill Buckley of The National Review. I think they are all "advocate journalists," and thank God they're there. In the mix of journalism, you really need these guys. The danger is that if you end up only with them, then you really have got to have a score card to tell all the players. In Paris, I can't remember how many daily newspapers there are, but many of them are put out by political parties and all of them have certain political orientations. So, there really is not any place you can go to in France for a fair shake. They have some lovely newspapers, like Le Monde, maybe the best newspaper in the world, but by and large in many countries, you have to know the political beliefs of the people who are writing for, and putting out the paper. In America, and to some degree in England, and to some degree in Canada, there are alternates. For example, you can go the way we do to the AP or UP, and hopefully to CBS and NBC, and there you can get closer to the middle kind of journalism which simply reports and lets other people draw their own conclusions. We have that and we have the "advocate journalists" in the United States, and I think it is a great mixture. I think we are better served by this than any people in the world – I am really quite serious about that. It's just that I don't see myself as an "advocate journalist." Ben Bagdikian, who just left the Washington Post, wrote a very good piece this year on journalism that they ran, and in it he said he thought that certain kinds of journalists with positions of public trust ought to suspend their private passions and private beliefs in their work.

TARONE: Isn't that rather difficult?

CHANCELLOR: Well, it's difficult but we all work with rules. It is a craft and you can do it. The suspension of belief on the part of certain journalists is important to society, just as "advocacy journalism" is important as another part of the mix. I happen to belong to the group that trys to suspend, and deliberately suspend, the passions that might be felt about certain politicians or policies, and just try to report – just as accuratley as can be done – so that people can make up their own minds.

TARONE: Do you politicize the audience on something like the Watergate caper?

CHANCELLOR: I don't think so. I think just by bringing out the facts the audience can draw their own conclusions. At this date, the middle of September, there is real disagreement as to whether the Watergate, which has the elements of a great scandal, has aroused anybody at all.

TARONE: Well now, what do you feel are the implications of our government spying on our government, or on the opposition party?

CHANCELLOR: I think people ought to be outraged by it, just as I think they ought to be outraged by all kinds of what I perceive to be invasions of privacy.

TARONE: Do you think people are becoming insensitive?

CHANCELLOR: I think people are becoming insensitive.

TARONE: Insensitive to the war, to things like this, by saying: "This may or may not have happened, but it doesn't matter because whether or not the upper echelon, that is, President Nixon, John Mitchell, and others are involved, it doesn't matter – they're doing a good job anyway?

CHANCELLOR: My guess is that people are saying not that "they are doing a good job anyway," but something more pernicious – "Well this is the way things are" – which is worse. What is scarey is that many people say "Yes, and those politicians are crooked and we can't do anything about it" – that's scarey.

TARONE: Do you think the top echelon as I said, President Nixon, John Mitchell, and members of the top of the Committee to Re-elect the President, are directly involved in the Watergate incident?

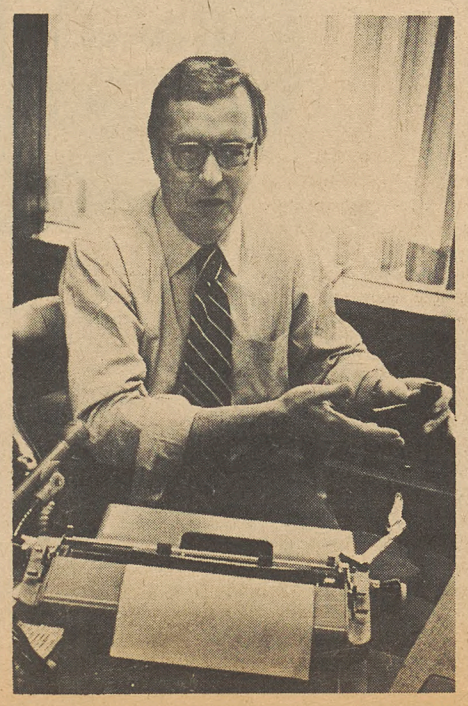
CHANCELLOR: My guess would be, and only as an outsider, that they are probably not directly involved. But that doesn't mean that they might not have seen some of the political espionage that was collected, just as they launder money by sending it through Mexico.

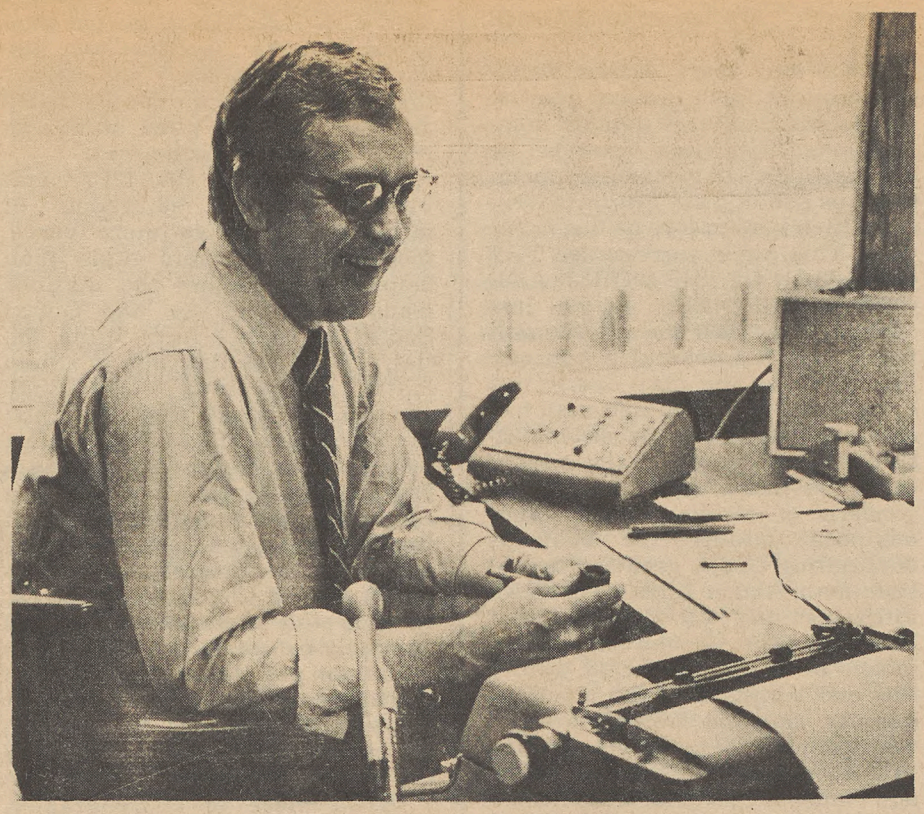
TARONE: Doesn't that seem to indicate that they are trying to cover up something?

CHANCELLOR: Might be. I don't know. I simply don't know. But when people write down wiretap information and then, as confidential sources report, they change the way it looks so that you can't tell it comes off a wiretap – it circulates as a memorandum saying "friends tell us" or "a reliable source reported to us the other day that such and such is going on" – you completely remove it from any indication on the paper that it is a wiretap. Then there is no piece of paper that can ever condemn you. I think we are getting off the subject.

TARONE: Well, I'm concerned about how the American people view the whole incident. The amount of money, for example, that was found in Mr. Barker's bank account – $140,000 – that much money is certainly not going to be used to bug just the Watergate. Wouldn't you agree?

CHANCELLOR: Well, there are so many puzzling aspects of this case. For one thing, they were using ludicrously old-fashioned equipment. I mean really 1950 type of stuff. And the degree of what you might call professional expertise in wiretapping, was practically zero. You have that and you have these quite large sums of money floating around. Then you also have, from what we've seen in Barker's interview with the New York Times and in some film we have of him and his associates last Friday night (September 15), a very strong ideological factor – anti-Communism – going with these guys. Now, they have gotten themselves tied up with some very distinguished Americans – John Mitchell, President Nixon, and people like that – and it's really weird when you think about it, because if somebody wanted to bug the Watergate, I am sure that there are professionals that you could go





to who would do the job swiftly and efficiently, and not get caught in there in that cops-and-robbers thing after midnight as these guys did. This keystone cops kind of thing we went through colors the story in quite a different way.

TARONE: Back in June, Mr. O'Brien charged that "there seems to be a clear line to the White House" in this Watergate case. How serious do you think the affair is, vis-a-vis President Nixon's integrity as the Chief Executive of the United States?

CHANCELLOR: It is too early to say whether his campaign is going to be damaged by this or not. My guess is that it will be to some degree. But we are not finding among our reporters and people we have talked to that it is catching on particularly with people – that in itself is a very interesting political fact.

TARONE: From your perspective as a reporter, it brings to mind a very interesting question. Does NBC wait until the polls reflect an issue as important – whether it be the corruption in something like the Watergate case or the Mafia's activities – or do you go out and create the news?

CHANCELLOR: We are both active and passive. But we are more passive than active. The reason for that is that we are – I'll try to be simple as I can about this – but a program like the NBC 'Nightly News' is an organization that is designed to respond and cover news quickly. So, we don't wait for the polls – we are passive in that sense. But if a news event is an important one, by God we cover it, no matter what. We do this in a rather unthinking way – all the networks do. And the Watergate story has been a big, breaking, exciting story all the way along. We have devoted a lot of time to the Watergate, and we do not do it out of a sense of mission or purpose particularly, but because we are in the business to cover the news – we are an organization designed to do that, in a hurry, within a given day or week. The reason I like working with the 'Nightly News' is that you are presented every day with things that you have to get on the air, damn fast and as accurately as you can, and that is a challenge.

TARONE: Do you think modern society is more interested in watching the news on television rather than reading the newspapers?

CHANCELLOR: Well, it's all topsy-turvy. We are very good at coloring and giving you the feeling of being in a place. We are not very good at handling the hard facts. Newspapers are great at handling the hard facts, but not as good as we are at giving you a sense of being in Quang Tri City or the Berlin Wall. Yet the way it has turned out now is that most of the American people look at television for their basic factual information and the newspapers are becoming journals of illumination, color, and analysis, which is wrong. This is 180 degrees in the wrong direction. We would have a much healthier press than we now have if people were devouring newspapers and really getting a lot of hard, factual stuff, then we could probably relax a little bit and spend more time taking you to Quang Tri City. But the way it works on our half hour every night, we have to work a very heavy informational load in, and so, we are doing something that we should not really be doing, and we work very hard to do it. So many nights I am really tempted to say, and maybe someday I will just start doing it, "For additional facts on that, read your local newspaper." You can't quite say that on television, but there are many nights when I wish we could.

TARONE: I would like to discuss the nation for a moment, if we may. What do you think is bothering the people of our country about their government, the people of all ages?

CHANCELLOR: Meg Greenfield at the Washington Post calls it "fedupism," which I think is a pretty good phrase. The country's institutions are not as responsive as they ought to be and I think we are putting a lot of things under the rug, pretending they don't exist. We are really badly damaging our cities–

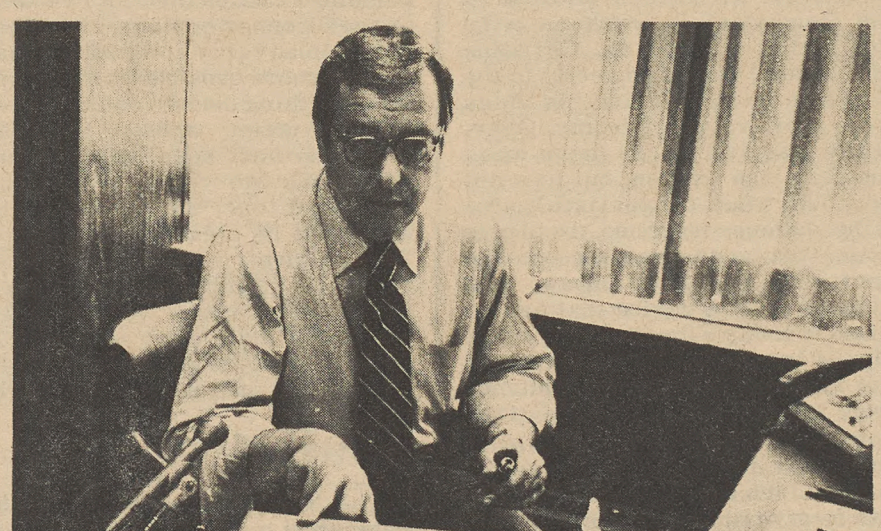
TARONE: Do you think the American people are represented in our modern government? Is it working for them?

CHANCELLOR: That is so hard to answer, because there are so many kinds of government in America. But in terms of the Federal government, I think it is a fair system. It needs profound renovation –

TARONE: Where does it need profound renovation?

CHANCELLOR: Well, the seniority system in Congress, for example, and the way that Congress does or does not utilize power – the drift of power from the Congress to the White House is an ever-enlarging area of Executive priviledge in power. The President, whatever his party affiliation, becomes more a monarch these days then he is a chief magistrate. All these things. But the machine, basically, has some of the best ideas in the world. Our problem is that we have not maintained it properly, and as I say, it needs profound renovation. I do not think we would want to change it basically. I still think the idea of electing one house of the Congress every two years, and therefore at the whim of the electorate, is a good idea. A lot of the basic things are just fine. It is just that we have perverted them, and we have allowed the politician to use them not in the position of leadership or instruction so that the people can make up their own minds. Ken Galbraith once said that "many hospitals no longer exist to cure the sick, they exist to be hospitals." You sometimes get the impression that the government and bureaucracy exist only to be a government and bureaucracy, and not to serve the people – that's part of "fedupism."

TARONE: What do you think a man's motives are for running for President?



CHANCELLOR: As John Kennedy told his father once, somebody has to do it. I don't know, I think that one gets involved in politics probably out of reasons of vanity, and I suppose, out of some reasons of wanting to help people. I can think of a lot of politicians who I know who could do better elsewhere, but who like it because they think they are having an effect. I can also think of a lot of venal time servers who are in there too, and I suppose the top of the pile is being President because you have more power there than anywhere else. But again, it is a combination of vanity and of wanting to be the biggest ham actor of them all – which the President gets to be – and at the same time, to make your mark on history, I play a game with my kids at home called "If I Were King" – if I could just make decrees!

TARONE: Do you think the image of our politicians has been blown out of proportion in society, partly by the press and television media – the whole image and mystique of being in political office?

CHANCELLOR: I think television, because it shows him making speeches, shows Congressional hearings, and shows some of the traffic of politics, may have the effect of elevating certain politicians who look good on TV and holding back others who don't look good on TV, but may be just as good a man. From the polls that have been taken, I do not think they indicate that the people's trust in government has increased since television came along. I think the people's attitude about the news may have changed a little bit because we've added another dimension to it, but basically, I think we are about the way we used to be, and that we have a very healthy element of mistrust of our politicians. If that turns into cynicism, that's bad. If it stays skepticism, that's good.

TARONE: What kind of direction do you think we are moving in as a country? Are we moving toward the common ideals of all mankind on Earth, or do you feel that America is digressing from them?

CHANCELLOR: My guess is that the change going on now, and particularly among the younger people, a kind of younger 30's and under 35, is a very, very healthy change in attitudes. I really do. I think the kids are going to save us from ourselves. It isn't going to be fast, because it is a change among millions and millions of people, each one of whom maybe changes a little bit. I think the kids who are going into the law firms now are not seeking to make the biggest amount of money they can make, and the law firms are competing for the better young lawyers by offering them more and more public service time. The ones in journalism are really for more truth in packaging htan their predecessors. The ones going into business, I think, are much more responsive to the habitual idea that the corporation has a certain social responsibility – all these things are changing the country little by little, and changing more quickly than some people realize. The problem with America is that there isn't enough choice – the young are trying to make more of a choice.

TARONE: I often wonder what we are doing with all our tax money. Do you feel the government is spending our tax revenue efficiently?

CHANCELLOR: No. I don't think they are spending it efficiently. Brinkley thinks they are throwing it out the window.

TARONE: Yes, I think he said in his interview with Timothy Harris, in Rolling Stone, that he felt we are only supporting the Pentagon.

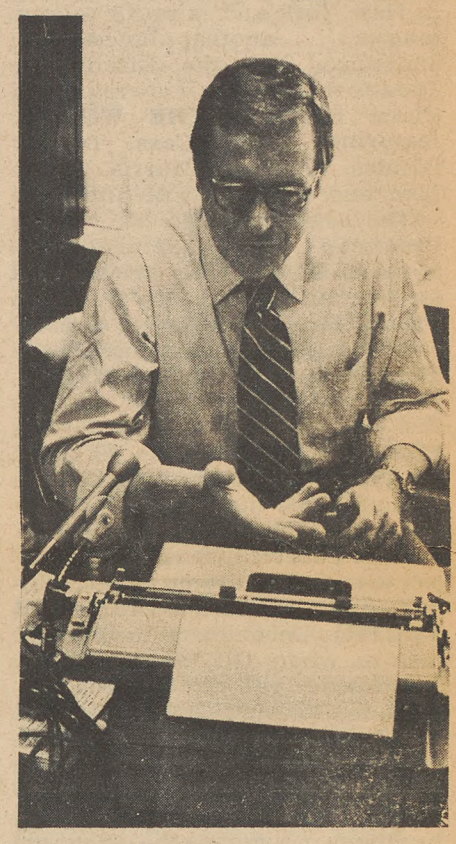
CHANCELLOR: He said that a number of times. He has some interesting figures on personal income taxes, over the years, matched with the defense budget. I don't think they are spending it terribly well. I don't know that revenue sharing is going to work. I do think people are being gulled into the idea that they don't have to pay for change, that nobody has to pay the bill. I think we ought to have higher taxes.

TARONE: You mean in the way of Milton Friedman's "negative income tax?"

CHANCELLOR: Well there are theories and theories. Without getting into them, I just think we are going to end up having to pay more taxes if we want the social services that our consciences tell us we really need in this country. McGovern says if he's elected there isn't going to be an increase in taxes, and Nixon says there will be no increase in taxes. Well, gee I think they should be saying: "Look you all, you have a great responsibility as Americans. We really can change the country and make it livable, but it is going to cost you" – that is what they should be saying instead of what they are saying.

TARONE: Since President Kennedy's era, we have gone into space quite a bit. You covered the Apollo 15 flight – why do you think we are going up there and do you feel we are doing it in an efficient, effective manner?

CHANCELLOR: O, I think the space program is remarkable aside from the astronauts selling their autographs, stamps, and things. [laughter] I agree with John Gardner who says the space program is really a remarkable, inspiring example of how Americans, or just human beings on this planet, can organize



themselves if they really want to do something. We said: "Let's go to the moon in ten years" and we did it. That is a majestic accomplishment. I am sure we stole money from the cities and needy children to do it, buy my point is that this society is rich enough not only to go to the moon, but to clean up the cities, too [Telephone rings and it takes about two minutes to find out the fellow has the wrong number.]

TARONE: I would like to talk about you as a citizen for these last few minutes. To some extent, to a great extent, you have to separate yourself from the news you are reporting, try to be as objective as possible as we talked about before, would –

CHANCELLOR: That is not superhuman, you know. It really isn't. We have rules, lots in journalism, and if you try to follow the rules and apply a sense of fairness to them, you can do it. It isn't all that hard. People surprise me sometimes when they say: "How can you suspend your own value judgements and just give the news? Don't you go home at night and weep about some stories? Aren't you elated by others?" Of course I am. But I am a professional. I have been in this business all my life. and I know the standards of the craft.

TARONE: One last question. Would you ever come out and publicly endorse a candidate?

CHANCELLOR: Never.

TARONE: Do you vote?

CHANCELLOR: Sure. [smiling] None of your business.

TARONE: Thank you very much Mr. Chancellor. Incidentally, any plans for the future?

CHANCELLOR: Yes. Mr. Brinkley is what I want to be when I grow up.

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PERFORMANCE

Items. . .

Susan Batson, the fiery, Glynnis Johns-voiced actress who has been playing Eve in Arthur Miller's new play (see review in this issue) is being replaced by Zoe Caldwell, who is best known for her performances in the title role of **THE PRIME OF MISS JEAN BRODIE**: Miss Batson was the understudy for the original Eve, Barbara Harris, who dropped out before the initial engagement of the play in Boston. . . Hal Holbrook, who has been playing Lucifer in the same play is leaving and will be replaced by George Grizzard, last seen here in **THE COUNTRY GIRL** with Maureen Stapleton and Jason Robards, Jr. . . . past issue we carried an item about **DUDE** and bad reviews, actually , it was an $800,000 flop and has already closed. . . **PIPPIN** has received predictably great to mixed reviews in New York and is in for a long, long run. . . . another play has been announced for the Eisenhower Theatre this season, it is a revival of Claire Boothe's **THE WOMEN**, featuring Peggy Cass, Tammy Grimes, Rosemary Harris, Myrna Loy, and Alexis Smith for three weeks beginning Dec. 22. . . . the American College Theatre Festival at the Kennedy Center has been set for April 23 through May 6. . . Zelda Fichandler, the producing director of Arena Stage is getting back to the nuts and bolts of the business again, she'll be directing one of the play this season, **A PUBLIC PROSECUTOR IS SICK OF IT ALL**. . . Father Hartke, the inexhaustible showman of Catholic University is working with Ford's Theatre general manager on a project to have C.U. drama students involved in a **SHOWCASE FOR YOUTH** in December at the historic theatre, where **GODSPELL** is now scheduled to run through Dec. 3. . . Of things beyond **GODSPELL**, the Urban Arts Corps works are in the making for Ford's this winter though **MOON ON THE RAINBOW SHAWL** won't be done due to problems in securing the rights, but **BLACK ALICE**, probably to be called **ALLICE BLACK** (based on Alice In Wonderland) is expected. . .

THE RESISTIBLE RISE OF ARTURO UI — Georgetown University

By John Reap

We have only a few dramatists of the first rank, and only a few of them have attacked the political life of their times with any vigor. Shakespeare treated the politics of his day, but always obliquely and always in a way to sustain the established power structure, and his example has generally prevailed, for the reliance of the theatre on a popular audience has tended to expell social criticism. Even in our own time, certainly one of the most fertile ages for social criticism, only Arthur Miller has succeeded in attacking the political climate without beingconsigned to the half-light world of the polemicist. Bertold Brecht was both a major playwright and a polemicist, and both aspects of his genius are spotlighted in Georgetown University's successful production of **THE RESISTIBLE RISE OF ARTURO UI.**

The play is an allegory of the rise of Adolph Hitler, placed in the context of the gang warfare of Chicago during the heyday of Al Capone. The analogy between gangsterism and fascism is hardly far-fetched, as can be seen from some of the re-issues of *Liberty* Magazine, in which Al Capone himself can be found talking about the necessities of morality and and law and order (presumably in a somewhat limited sphere), as can Benito Mussolini. Fascist gangsterism has always worn the shredded rags of decency.

It is not this, though, that makes the Mask and Bauble's production a success. The courage of Brecht in taking on Hitler when it seemed possible that he could succeed in ruling the world may endear the playwright to us, but not the artist. Hitler is dead. The bravery of thirty years ago could seem no more than bravado to us today were there no artistry involved. But Brecht cast his criticism in the form of a farce. By refusing to treat Hitler seriously, Brecht denied him the ennobling potentialities of drama as well as ensuring that his play would not be restricted to a simply historical appeal. There are complaints that can be made against the genre of farce, but historical specificity is rarely one of them.

But on to the production at hand. Donn B. Murphy has done a superb job in his direction. Rarely do we find that stylized acting can work on the university level (and the problems are compounded by the size of Stage One, Georgetown's lamentably small theatre), but Murphy has done remarkably well in drawing out a variety of performances in a variety of styles that may not always seem apt, but which are always interesting. For sheer farcical pleasure, nothing can top the vaudeville routine of Goodwill and Gaffles (played by Henry Shaffer and Frank Tobin), two City Hall functionaries confronting Robert McNamara's fine Dogsborough with his corruption. Here we have a scene in which the style of the production perfectly complements the matter of the drama, and the farce is realized in its total theatricality.

Paul Brewster gives a remarkably good performance as Arturo Ui (oozey without the zee), starting perhaps on too low a key, but growing with his power.

Brewster is ably supported by Michael Sheehan, George Coller, and Joseph Pennisi in his dastardly deeds.

I do have one complaint, and it is more with Brecht's script than with Murphy's production. As a vegetably warehouse is being burned by Ui's men (the objective correlative is Hitler's burning of the Reichstag), a trucker's wife, brilliantly played by Christine McCloskey, appeals directly to the audience to stop Ui and his thugs from their reign of terror. Okay, Hitler was still on the move when the play was written, but he's not now. This kind of appeal is false, for if the audience responds, the play is over. Putting the audience on the spot like this is a cheap shot, alienation by a device that has no place in today's theatre. This scene should be cut, for theatre is nothing but manners to keep the audience from infringing in the world of the actors. In this scene, and only in this scene, Brecht is the polemicist first and teh dramatist last, but we can forgive him that in 1940-41. But it is unnecessary today, when we have the epilogue in which the actor who has played Ui tells us "The bitch that bore him is in heat again."

By Jay Alan Quintrill

After four years Arthur Miller has brought forth another play to add to his canon of notable compositions. This time however, he decided to give us a comedy; a form , perhaps I should say a style of writing which here to fore he has never used. This latest work called THE CREATION OF THE WORLD AND OTHER BUSINESS, which just opened at the Eisenhower Theater, is just that. Wll, not really. Actually the world, as the play opens, has already been created and man has even been brought forth, leaving little to do with creation and a lot of other business. And that is the concern of Miller's work: other business. Mainly the business of handling God's greatest invention: man. And he finds it a difficult thing this new toy of his. Lucifer however, sees in man the perfect means of challenging God, and to this end tempts Eve and is subsequently expelled from Heaven. I really don't have to tell you all this. You know it as well as I. What you don't know is that in Arthur Miller's retelling of the myth of Genesis, he is attempting a modernization. He wants to make the creation of man and eventual acceptance of his lot in life intelligible and acceptable to the modern man who refuses to accept the notions of most of the religious world. But in doing so Miller has so much to say, that not enough is sufficiently developed to challenge our ideas.

Perhaps Miller is too anxious that the thing work as a comedy. Perhaps he doesn't really feel comfortable being forced to make people laugh and so he keeps the talking going. He certainly lacks Neil Simon's superb ability to hone a scene or sequence to a point of flowing magic. But then Miller can be expected to make changes before this script is cast in bronze or lead, depending upon its New York acceptance. As a whole the material shows much patchworking and needs smoothing out. The purpose is a kind of meandering storytelling, without the kind of focus needed for a piece which is obviously as important as Miller means this. He is obviously serious about what he's saying, even though he said that the play came out of an idea that struck him as humorous, and that as he continued to expand on it, it turned into a comedy. Actually, that pretty well describes the effect of the production. Its a collection of witty and clever ideas juxtaposing myth and rational connected with the narrative of Genesis, but it lacks focus and continuity. If I seem to ramble, so does the play.

The production, beginning with Boris Aronson's marvelous sets, , the excellent lighting of Tharon Musser, and the admirable acting of a talented cast, is the best I've seen on the Eisenhower stage. The direction seemed fuzzy at times, but that may be more because of the script, than anything else. Of course, a few of the major artists involved originally have been replaced, and may some are yet to be, but the production is an achievement worthy of its creators and artists. The problem, I fear is with the script. Its an inteeresting attempt, but at the moment, while it often amuses, it more often confuses. It plays four weeks at the Eisenhower Theatre and then goes to New York.

SLEEPING BEAUTY

The National Ballet was back, better than ever, dancing brilliantly, giving off the most radiant glow I've seen in a long time. Generally a youngish company of thirty-eight dancers, the National Ballet under the obviously excellent direction of Ben Stevenson and Frederick Franklin, performed here this past weekend with almost exclusively praiseworthy results. The one exception was Rudi Van Danzig's THE JUNGLE, which second time around looks terrible...not the dancers, the "dance!" The sooner they drop it the better, for my tastes anyway. But the good stuff was really good...not good great.

SLEEPING B BEAUTY, that vividly colored storybook of fairytale ballet had more verve, more panache, more style than before. And though the matinee leads (Michelle Lee and Stuart Sebastian) didn't have quite the flair of the evening duo (Carmen Mathe and Dennis Poole) they showed off what they had and promised more. The company as a whole, looks like a company as a whole. They have a style a force, a line, a leap that is all theirs. Dermot Burke a welcomed addition to the role from the City Center Joffrey Ballet helped to point up the distinctive style fo the National Ballet company by not being quite at one with them yet. He set the rest of the regulars in relief and yet demonstrated enough on his own, as usual, to come away with praiseworthy results.

As a piece of choreography, SLEEPING BEAUTY isn't all that it could be. and I seemed to detect a good bit of tinkering with the details since last season which I hope promises to improve the ballet interest to the extent that the spectacle has already achieved. The usual stand out, stood out, namely Kirk Peterson, Diane Duffy, Christine Knoblauch, Jane Miller, and th newest addition Kevin MacKnezie, an eighteen year old that when 24 will be unbeatable, if he keeps it up.

The other works on the programs included a lilting Les Sylphides in which the aforementioned young MacKenzie proved himself potential explosive. In this one dance, the corps never looked lovelier or more of a group, an achievement of mean dimension. Kirk Peterson and Christine Knoblauch dances a coy and charming pixie like HARLEQUINADE pas de deux, which though occasionally gratuitous in its humor, is none the less a dazzling display of bravura dancing. It shows off the two dancers to their exciting best. Peterson's sprightly stepping, elevation, and broad leaping were used to their fullest extent, though I do wish he'd drop the silly grin, Christine was perfectly coquettish and trippingly sweet.

But for me, the discovery of the weekend was Stevenson's BARTOK CONCERTO. Exquisitely designed, subtley lighted and rapturously danced, this piece is a work well done and worth the dancing. The second movement was seen here late last spring as danced by the Harkness Ballet, but it should only be seen as it is danced by the National Ballet. Dennis Poole and Susan Loehr made for the dance.

I could go on praising, but I feel enough is enough. Oh, one more thing. It is great to have a large orchestra in the opera house, for the company to dance with. Last seasons small band, I thinkit was, was just not up to the Hurculean task of carrying Tschaikovsky's SWAN LAKE with only twenty-one members. Thelarge ensemble is a definite improvement.

In fact everything but the financial status of the company seems to be first class. This is our ballet company, one that spends weeks on end trecking all over the country, and I mean all over the country, from Walla Walla, Washington, to Lubock, Texas, in a taxing series of one-night stands, bringing excellent dance to the country. They are, however, our ballet company and they deserve more of our support than they are getting. If you can help in any way, give them a call at 287-5544. And the next time their in town, be sure to stop and see them. The National Ballet may be a national treasure, but it is Washintonn's prize!

By Perry Schwartz

One of the major problems of performance theatre can be that the thought necessary to a good script can get lost in concentration on performance. This can happen most easily when a group working with the basic improvisational exercises involved in performance theatre does not have a playwright to work with. Very often this will result in a structureless evening of exercises that fails to entertain or to stimulate thought. The Otrabanda Company has attempted to overcome this problem by working with what appears to be a rather tightly scripted production. It is in fact difficult to imagine that this script grew out of ensemble improvisation as the program credits would have us believe. Otrabanda shares writing credit with Tone Brulin. One can see how the staging was developed in ensemble but not the script.

The script basically deals with a mad Doctor who is developing a new race of very controllable subjects out of a mass of protoplasm. This venture is being undertaken for The General and Mr. Secretary. The Doctor spends the first hour of the theatre piece demonstrating his experiment from birth through death. Four children are born, three male and one female — an accident. As they mature, they are made to move in the manner dictated by the Doctor. He gives the female, Marie, and one of the males, Jackie-O, personalities. We follow them through adolescence, courtship, marriage, old age and to death. The cycle is completed but, The General and Mr. Secretary (we only know them through the Doctor as he answers their questions) want to know if the experiment can be repeated.The cycle starts over. This time the female leads the other three out of the control of the Doctor. By the end of the shortened second cycle, they drink the milk which the Doctor drank the first time around, when they needed it in their old age. This time the Doctor is destroyed.

One could overlook this naive concept that man will endure and overcome all attempts to destroy his individuality if only the performance were better. But it wasn't. The actors did many machines and many sound collages but with very little spontaneity. The concentration and personal involvement needed to do this kind of theatre was for the most part lacking. The best example of this I can give was concerned with the line given as an instruction by the Doctor to two of the actors, "inhale and exhale two times, slowly." They proceeded to inhale and exhale only once at a rather moderate speed and at that they didn't really breath. They pretended they were breathing. An actor must *do* onstage. What easier to do than to breathe?This seemed to me to be the basic problem of the company. Not breathing but believing. They were pretending. How could they possibly expect us to believe in what they were doing? The script, which could have helped, maybe increased the problem of believability. A typical line, "I prefer real bread to fantasy cake." Not only is that not a particularly good line but the actors didn't believe it.

A few moments in the play were genuinely fine, however. The company had particularly good success with sound collages based on the sounds of wooden sticks and metal objects. Also, some of the visual images were quite nice in spite of the fact that the show was staged straight forward and played with the audience around the actors on three sides. A particularly nice image developed when Marie and Jackie-O, married, were watching on their TV the death of the last flower on earth. Each of them was caged inside their own shopping cart, immovable and unthinking as they watched the flower die. We needed more such images.

There are real possibilities in using performance theatre techniques with previously developed scripts. But in the combination of the two, one must start with a good script and then incorporate the improvisation techniques in a believable fashion into the production of the script. In **STUMP REMOVAL** very little of this took place.

MEDICINE SHOW REVIEW

By Perry Schwartz

Directed by Barbara Vann; Writer in Collaboration - Richard Schotter; Composer and Arranger - Robert Dennie; Cast - James Barbosa, Ziska Baum Rick Friesen, Susan Heller, Barbara Merchant, Marc Pomerantz, R. Patrick Sullivan, Barbara Von and Elizabeth Bon Benken.

When I first moved into the Washington area last year, I was quite excited by the ravings of the various theatre critics in the area as they proudly proclaimed Washington as the second theatre of the country. All of this was supported by the list of regional theatres and other professional houses in the area. The area rather grudgingly included Baltimore. I looked in vain last year for any regularly scheduled producing experimental theatres. Experimental theatre, in spite of what Richard Coe says, is a specific kind of theatre experience which does not rely on formulas of past successes or outmoded forms. Experimental theatre investigates new areas of form, content, expression and relationships between artist and audience. It is with great joy that I announce that for the past month we have had genuine experimental theatre to see in the area. Unfortunately for those of us closer to Washington it is taking place in Baltimore. The Theatre Project opened its four week New Theatre Festival with MEDICINE SHOW presented by Medicine Show.

MEDICINE SHOW, both the name of the New York based company and the theatre piece, is billed as "An American Entertainment' and that is precisely what it is - both American and entertaining. The company are primarily a group of people from the Open Theatre who two years ago left the Open Theatre and developed this theatre piece along with writer Richard Schotter. MEDICINE SHOW can safely be called "performance theatre." By performance theatre I mean that kind of theatre where the performance of the piece is fundamental to the piece. The form or performance in a sense becomes the content. That is not to say there is not content outside of performance in MEDICINE SHOW. However, the performance so heightens the content that one finds it difficult to imagine the piece outside of performance. It is in fact performance theatre with a great and acknowledged debt to the Open Theatre. The same rehearsal and performance techniques which lead to incredible physical and vocal virtuosity in the Open Theatres work is deftly displayed by Medicine Show.

Loosely built around the basic concept of an old time medicine show with vaudeville type entertainment to lull the audience into a con job, MEDICINE SHOW affectively expands the naive con job into the con job we call America or more probably Amerika. They establish a wish desire that they see basic to America. The Medicine Show doctor's medicine will "cure your ills - will make you shine." At one point we are treated to testimonies by each of the actors supporting the power of the "magic medicine, "Once I had a flacid penis. I took the magic medicine and now I've had an erection for three days." The implication being that we rely on "magic medicine to fulfill many of our desires. Also that our desires are based on materialism. We can buy that "magic medicine." This same wish fulfillment is exemplified through the exploration of Dorothy and Toto in the land of Oz. We meet the Strawman, the Tinman, and the Cowardly Lion all marvelously animated by the actors. The Oz story is intensified and filtered through the actors. Each of their desire/needs, to get back to Kansas, to get a brain, to have a heart and to get courage, became the driving force toward the Wizard of Oz. Toto alone perhaps could fulfill his own wish. He beautifully screws the leg of the Tinman while licking him from ear to ear at which point the Tinman replies, "Thank you. But I can't return your love. I have no heart." Included with this are brief scenes from a George Washington play performed as dramatic recitations and a repeated scene concerning getting a message which is performed as a historical review of film over the past thirty years.

This all takes place utilizing the space of the Theatre Project very effectively. The space consists of a small proscenium type stage platform at one end of the theatre and an open 3/4 space down from the platform. All of the vaudeville medicine show, one line comedians, dramatic presentations in oratorical style, a hypnotism act, singers and dancers, take place on the proscenium platform. The Oz sequence, the message sequence, and other vignettes and planned distractions take place in the 3/4 area closer to the audience. In this area the performance tends to be somewhat more realistic. It is not at least the stagy, intentional phoniness of the vaudeville stuff on the platform. Because of these dual performance areas, most of the time at least two things are going on at once. For instance at one point on the proscenium platform a male and female one line comedy act is going on while on the 3/4 open area Toto is playing with a big stick and giving it to the audience members while Dorothy is trying to teach the Strawman how to stand without the stick which she gave to Toto. This three way focus works very nicely in this case because two of the focal points are physical while one is verbal. The audience can split attention and get the feeling of all three areas. There are, however, times when the split focus is confusing to the audience. This basically occurs at times of dual dialogue scenes. I am certain that this is also intentional but I must ascertain the validity of the concept. Barbara Vann is the director and one of the actresses. Here and there one gets in the way of the other.

In the second act after a wonderfully conceived intermission in which the audience is sold soda ; the first, second and third most perfect fruit - bananas, oranges and apples, rides on an actor around the theatre; indian feathers; and anything the actors think they can con the audience into, violence rears its head suddenly, unpredictably but not surprisingly. The "I've got a message" movie sequence moves into a more violent stance in fact at the end with a gun scene in which Toto is killed. Toto, the faithful, American dog, the one character who knew what he wanted, was killed by the need to "get the message."

Shortly after we hear from the Washington play George Washington saying, "I will faithfully execute the office of the President." One of the actors stands with a gun ready. Violence they seem to be saying was inherent in America's structure as well as its dream. It was built in but we didn't see it until it was too late. Perhps we relied too heavily on the magic medicine. When the Oz folk get to the Wizard, he rewards the Cowardly Lion with a pie in the face. The Wizard then proceeds to expound his needs, "a good 10¢ cigar," a square meal, and many more standard American wishes from our past.

All the actors were marvelously trained and disciplined. They were on stage constantly for two hours. Their concentration was incredible. They searched for contact with a wall, with other actors, with the mirror which they tried to enter to contact the image on the other side. Sometimes their transformations seemed a bit jerky, a bit too sharp but that was a minor failing. Interestingly enough the men came off for the most part more impressively than the women. That I think was due primarily to the fact that the men had better roles with the exception of the Dorothy role. In spite of that, it was a genuine ensemble effort and I do not want to single out individuals as the ensemble was marvelously successful.

Above all the piece was entertaining. It was so entertaining that we loved being ripped off at intermission. One audience member paid $4.00 for the last apple. Was it too entertaining? I don't think so. The point of the play was clearly made. Perhaps I should say points were. A $4.00 apple tastes the same as a 5¢ apple even though we wish it would taste better. MEDICINE SHOW was exciting performance theatre, both entertaining and thought provoking - experimental theatre at its best. Lets hope the rest of the New Theatre festival at the Theatre Project is as successful.

SLEUTH

After about two years during which the Anthony Shaffer mystry SLEUTH has made a substantial profit for its producers, this intelligently verbal play has returned to the National Theatre for a two week engagement. It started here on its way to Broadway, so many Washingtonians have already seen it. I for one, had not, but I had read the script so I too knew the special surprises that are the fascination of SLEUTH. For those that saw the play before, I doubt it will please you. Not so much because you know all the twists, but because the original cast must have been better than the current one.

As seen during this engagement, the play bores more often than not, and lacks characterization or conviction. The script is filled with a healthy amount of wit, some silliness, and a great portion of theatricality, some of which is merely for the sake of padding the show. I can't believe that the rummaging through an old basket of costumes is really important to the story, particularly when the perpetrator of the plot thickening makes it clear that he has present the whole thing. Anyway, better actors could make more of teh script by filling in the lack of humanity, than have Michael Allinson and Curt Dawson. Allinson is the long distance runner in number of performances as MY FAIR LADY'S Henry Higgins and still seems to be playing the role. His style and delivery combine musical comedy static with British declamation more perfectly than could be imagined. As for Curt Dawson, his career includes taping daily TV soap operas and I must say, I felt he was constantly looking for the camera. Aside from that he lacked any kind of conviction.

The set and lighting and costumes are just what the playwright ordered, and only the script suffers from the performances. If this is the play which deserved the raves it has received and which has been satisfying audiences for about two years in New York and all over the country, not to mention the rest of the world. Then why must we in Washington see it in such terrible shape? If you go, you will enjoy what you can see in the script; all the twists and wit, but you will cringe at the people speaking the lines and making the movements. You've got until Nov. 4

J.A.Q.

COUNTERNOTES

THIS IS MY STORY – Sonny Boy Williamson – (Chess)

By Michael Hogan

Few people, except those especially close to the blues, were aware of the existence of two bluesmen simultaneously performing, for a while anyway, under the name of Sonny Boy Williamson.

The youngest, and first to record, was in fact John Lee Williamson, a popular singer and harmonica player, who recorded for RCA Victor's Bluebird label from 1937 to 1948 in the series referred to then as "race records." The respect he inspired as a performer and artist resulted in his being one of the few blues artists retained by RCA when they cut back Bluebird's output in the period just after the war.

His career was ended in full stride when, one night in 1948 after finishing a show at a Chicago club, he was murdered.

The second Sonny Boy, with whom this album is concerned, emerged during the post-war period and his performances soon proved him to be as powerful and influential an artist as the earlier Williamson.

By design, little is definitely known about Sonny Boy II's early life. For his own reasons he avoided giving anything but vague answers to even the most innocent of questions, though an interviewer could always count on striking a positive response by asking him who was the real Sonny Boy. He would adamantly maintain that there was no other Sonny Boy but himself.

Although the matter of himself as the name's rightful bearer meant a lot to him, it was overshadowed by the reaches of his growing reputation.

By the late 1920's he was on the same southern circuit followed by numerous other bluesmen before him, making his living playing anywhere he could raise the price of a meal or a place to sleep.

He maintained this style of travel through the '30's and by 1938 he had become one of the first black artists to perform regularly on the radio. His daily program over KFAA, in Helena, Arkansas, served to broaden and strengthen his popularity and for the next 14 years he divided his time between personal appearances and his broadcasts over KFAA and other southern radio stations. (The program over KFAA was sponsored by the Interstate Grocery Company's King Biscuit Flour division which later influenced Ronnie Hawkins to give the nickname of "King Biscuit Boy" to Richard Newell, his harp player from 1967 to 1970.)

His popularity next brought him to Jackson, Mississippi and the small Trumpet label in 1951 where he recorded for the next several years. Regionally, his records were very successful, but by 1955 Trumpet was going under financially.

Leonard Chess, who had become aware of Sonny Boy's modest success, bought the remainder of his contract from Trumpet and from then on Sonny Boy was recorded exclusively on the Chess brothers' Chess and Checker labels, although Mercury Records somehow managed to acquire a beautiful set of tapes of Sonny Boy and the early Yardbirds made during a 1963 appearance at London's now defunct Craw-Daddy Club.

The benefits of recording for Chess were difficult not to notice. Financially, the wider distribution operations of Chess' organization markedly increased Williamson's sales. Technically, the more sophisticated recording equipment used by Chess resulted in a marked improvement in the fidelity of his recordings. And most important to Sonny Boy was the immediate artistic expansion and refinement of his music allowed by having the support of Chicago's top bluesmen backing him up on his new works.

Names like Muddy Waters, Jimmy Rogers, Buddy Guy, Otis Spann, Lafayette Leake, Fred Below, Odie Payne, and Willie Dixon graced Williamson's sessions. His initial Chess release, "Don't Start Me To Talkin' " b/w "All My Love In Vain" featured Waters and Rogers on guitar, Spann on piano, and Below on drums as well as Sonny Boy's vocals and magnificent harp work.

His death in 1965 ended one of the most significant, yet relatively unheralded blues careers on record. His gutsy vocal style was inimitable and though many later artists adopted his harp technique, few could produce that tingling sensation you got up your backbone when Sonny Boy broke from his vocals and slipped into a searing harp passage.

The 24 tracks here span Williamson's ten years with Chess. Opening, appropriately enough, with his first Chess single, "Don't Start Me To Talkin'," the collection proceeds to criss-cross the heart of the blues and shows Sonny Boy as frisky with the up-tempo numbers as he is meaningful with the more painfully paced tunes like "Trust Me Baby."

Basically consisting of good, solid Chicago-style blues, a few standouts such as the unmistakable "Green Onions" (remember Booker T. & The MG's?) flavor of "Help Me" or the spirited New Orleans bop style of "Wake Up, Baby" are especially interesting and the stomping beat of "Down Child" is just different enough from the version on the Craw-Daddy Club recording to have the appeal of a completely different song.

What the double album is, is a collector's dream or even a healthy head-first leap into the blues for the beginner, but even beyond all that is the long deserved tribute it pays to one of the blues' finest statesmen.

CAN'T BUY A THRILL – Steely Dan –ABC

By Bruce Rosenstein

If I were one to go around saying things like "album of the year," I'd be strongly inclined to say it about this album. Even though I don't say things like that, I can truthfully say that during the last few weeks Steely Dan's CAN'T BUY A THRILL has been my favorite and most played album.

Steely Dan is a new group of which I know little. The only member familiar to me is lead singer David Palmer, who you may remember from his days with the Quinaimes Band, or before that, as vocalist for the between-albums Jake and the Family Jewels. Although they have been together a short time, the band sounds as if they've been going at it for a long time. To say their material, written by bassist Walter Becker and keyboard player Donald Fagen, is above average is not complimentary enough. There is nothing near a weak cut on the album. Most bands either can come up with a good melody or a good lyric, but not both. Steely Dan is proficient at both. You remember the songs after you've heard them a couple of times, and you remember some of the words too, and you find yourself singing the songs as you go about your daily living.

The songs are mainly about relationships, but not necessarily the lovers' relationship, which I think we can all agree was beaten to death in song lyrics long ago. They sing about the dreamers, the liars, the cheaters, the thieves, and people who choose to live and think in another time. I'd like to quote some of the lyrics to you, but just taking a few lines out of context won't do justice to their lyrical proficiency. The exquisite chorus in "Turn That Heartbeat Over Again" just isn't going to sound as good as when you hear David Palmer sing it. Likewise for "Do It Again" and "Midnight Cruiser."

It seems likely that CAN'T BUY A THRILL could spawn a number of hit singles. Allowing for some tasteful editing, "Turn That Heartbeat Over Again," "Do It Again," "Only A Fool Would Say That," or "Brooklyn," could easily be hits, and AM radio sure needs something with a little life in it.

Just as I don't want to go around taking lyrics out of context, I don't think it's fair to single out any of the band members for the time being, since they all sound so good together. With bows here and there to jazz and country, they keep everything pretty much in the rock framework, and they still keep it sounding fresh and vibrant because they don't sound like other bands. And for a new band, that's pretty remarkable. For those of you who like to complain that there's no "good new music" being made, you'd better think twice because this album could solve your problems. Steely Dan is here.

PHOENIX – Grand Funk Railroad –(Capitol)

If you really like music, one of the first things you should learn is not to be prejudiced against certain types of music or certain musicians. You should also learn not to pre-judge things. The person who can tell me what a record sounds like by gazing at the cover or by the name of the artist is rare indeed. If someone like that did exist, he could make a fortune. I don't know about you, but I haven't met one.

If you've digested that first paragraph, we can turn our attention to the new release by Grand Funk Railroad. They have probably been the most pre-judged group in the business for the last three years, so it is understandable if people are going to carry on the tradition with PHOENIX. The truth is that old conceptions no longer apply to the group. At no time could I be counted among their vast legions of fans. What I had heard of them on record had left me dubious of their musical talents, and my one occasion of seeing them live, early in their career, moved me in only one way: to the nearest exit.

But many things have changed for the group, especially since their last album. Much of this has to do with their (former) manager and producer, Terry Knight. He's the cat who took out a full page ad in Billboard magazine's Christmas issue, a smug expression on his face and proudly giving the finger to the reader, with the caption "And to all a good Knight." In a flurry of lawsuits and counter suits and very ill feelings, Knight and the band have split. Terry, the shrewd businessman who took Grand Funk on a three-year ride on their own, (supposedly) Railroad, is trying to get even more money for the group and is starting his own record company. The band has taken on their old road manager as personal manager, added Detroit organist Craig Frost, and went to record PHOENIX.

A A masterpiece it's not, but it is sufficiently different from their previous albums to merit scrutiny. What it sounds like is a good first or second album by a talented, reasonably promising group. Which is all Grand Funk Railroad ever was. I'm sure that part of the change is due to the fact that Knight is no longer producer and carrying his brilliant ideas onto records. Grand Funk is self-produced now, which also may not be the greatest idea in the world, but I think it was an important step to take for this first post-Knight LP.

The material is not particularly outstanding, but it is a whole lot less pretentious than what they've served up before. At this point, the best thing appears to be the opening cut, "Flight Of The Phoenix," a hard driving instrumental featuring Mark Farner not on his previous trademark, guitar, but on organ; and the song really kicks. Towards the end of the song another surprise is in store, the electric fiddle of Doug Kershaw. Not only does he help the song, but he also proves he can perform quite well in the context of rock music. Given the success of this song, it would be wise for the band to consider more instrumentals; one, because their playing is improving, and two, because of the album's noticeable weakness, Farner's vocals. On "She Got To Move Me" and "Rock and Roll Soul" he manages a good performance but mostly his unwavering, shouting style of vocalizing is a bore and at times rather irritating. Those two songs also happen to be among the more musically exciting, also, along with "Rain Keeps Falling" and "Trying To Get Away." "I Just Gotta Know" and "Freedom Is For Children" are all right, but both are mainly hackneyed statements further demonstrating the band's naive politics; albeit politics which have won them a number of followers.

Instrumentally, you may be happy to know that Farner is no longer coercing nonsense noises out of his guitar and the heavy metal stuff, which they've overdone anyway, is kept to a minimum. And Craig Frost's organ playing is given prominence in the group's sound, which it deserves.

If the material improves, and Farner could do something about his singing, Grand Funk may work themselves into a band which everyone can take seriously and which can rely on less non-musical tactics for pleasing people. I'm not ready to sign up for their fan club just yet, but PHOENIX is an undeniable step in the right direction. B.R.

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NUGGETS, ORIGINAL ARTYFACTS FROM THE FIRST PSYCHEDELIC ERA, 1965-1968 – (Elektra)

There's been a lot of attention paid to "punk-rock" lately. A lot of it centers around current groups playing that music, like Brownsville Station, but most of it is a wistful quest for the brash, fearless style of rock 'n' roll that abounded in the middle Sixties. Around this time, Fifties rock 'n' roll, English rock, surf and hot rod music and the burgeoning folk-rock scene were all coming together into what produced punk-rock, although that's certainly a term applied in retrospect; and later led into what we recognize as "psychedelic," i.e. anything that was coming out of San Francisco.

Rock writer/musicain Lenny Kaye was responsible for collecting NUGGETS, which is 27 songs of that unforgettable period, and which can, taken as a whole, give you a reasonably accurate picture of what a good deal of rock music sounded like. We have to remember that this was not necessarily typical of the general sound of those years, and that it was not the main sound, because the Beatles, Stones, Lovin' Spoonful, Mamas and Papas, Sonny and Cher and a few others controlled that.

But what is here is not only historically noteworthy, but also a lot of good music. And a lot of good tries. It's important that when you listen to the songs, you judge them in the context of the mid-Sixties and not 1972. (Though much of it is more exciting than a lot of today's music.)

What's on the album? Well, as you've probably guessed, it's a two record set and it's got a variety of styles, qualities, familiar and unfamiliar songs, and groups from diverse areas of the country.

The first song, and only appropriately, is the winter 1967 classic "I Had Too Much To Dream (Last Night)" by the Electric Prunes, one of the best songs of that year, an accomplishment which the Prunes never could seem to top, and they spent the next few years scaling new heights of pretentiousness before finally calling it quits. The next song was the potential new national anthem, "Dirty Water" by the Standells, which had a nation of teenagers glued to their transistors trying to figure out if they were really saying "lovers, fuckers and thieves." The Standells recorded for one of the all time great punk-rock labels, Tower, and had the honor of dressing up in Beatles suits and singing off-key Beatles songs on an episode of The Munsters. Among other things on side one are The Knickerbockers from Bergenfield, New Jersey, doing "Lies," and New York's own Vagrants doing "Respect," sung by their rotund lead guitarist, Leslie Weinstein, who later met an animal trainer and changed his name to West. There's also an odd Highway-61-type Dylan takeoff, "A Public Execution," by Mouse, which sounds a little curious but not put-on, and a Blues Project single, "No Time Like The Right Time," which may not seem fitting for a punk-rock anthology, but consider where they are today.

As we go to sides two, three, and four, I'll have to mention them as the Classics, and the Others. The former first. "Pushin' Too Hard" by the Seeds was certainly one. And it came in at the twilight of punk and the beginning of psychedelia and straddled the fence quite well. The last time I saw Sky Saxon and the boys they were shaking their mop tops on the old Mothers-In-Law TV show in 1968. Then there's "Liar, Liar" by the Castaways, another punk-psyche song, Side three begins with possibly the most perfect punk-rock classic, "Psychotic Reaction" by the Count Five. We can only stand in awe of perfection. The other things we can call classics on the album are actually only half classics, so allow me to explain why. There are two other front-line punk groups, The Shadows of Knight and the Barbarians, but they are not doing the songs we remember them for, the former's version of Them's "Gloria" and the latter's fall 1965 smash "Are You A Boy Or Are You A Girl." Fortunately, the Barbarians are featured here with a you-have-to-hear-it-to-believe-it tune, "Moulty," named after their hook-armed drummer, who does monologue vocals here with lyrics that are too incredible to be put on. The Shadows do something called "Oh Yeah," which rocks along well, but they've done better.

There are also some classic songs which are done by artists other than the original or best known versions. We have the Leaves' version of "Hey Joe," instead of the Byrds' or Love's, and Michael and the Messangers doing "Just Like Romeo and Juliet," instead of the Reflections, and the Blues Magoos doing "Tobacco Road," when it might have been better to hear the Nashville Teens. (Of course, that was in 1964.)

One of the best songs on the album is "Don't Look Back," by the Remains, a Boston group who had a large follwoing in the mid-Sixties, and whose album on Epic stands up even today. They were well ahead of their time and their members have gone on to other known and not so well known groups, like Mountain and Black Pearl. A devastating hard rock song included here is "You're Gonna Miss Me," by Texas' Thirteenth Floor Elevators, who recorded for the infamous International Artist label. (Remember the Bubble Puppy?)

NUGGETS also shows the early days of Todd Rundgren with "Open My Eyes" by the Nazz, and the Spoonful's Village contemporaries, the Magicians, whose lead guitarist was Allen Jacobs, now Jake of Jake and the Family Jewels, doing "Invitation To Cry."

The last song on the album is rather fitting. It's done by the Magic Mushrooms, called "It's A Happening," and it helped usher in the psychedelic era in late '66 with this paeon to the drug experience, and it's quite possibly the most pretentious song of all time. The lyrics are just too funny to be real. It's too bad these guys weren't around for the Nehru jacket fad.

There's a lot more but you've really got to hear it. There are descriptive notes on each song and the record companies are all listed, though unfortunately most songs are not given their recording or release dates. It's hoped that there can be a volume two of this, so we can maybe get to other classics like "Wooly Bully" by Sam the Sham and the Pharoahs, or "Papa-Ooh-Maw-Maw" by the Rivingtons or "Friday On My Mind" by the Easybeats. And what about two of the all-time heaviest, most killer rock songs of all eternity, "Louie, Louis," by the Kingsmen and "Double Shot" by the Swinging Medallions?!

NUGGETS is a satisfying enough start, and now maybe we can get a hold of some of those old classic TV shows like "Shindig," "Hullabaloo," and "The Lloyd Thaxton Show." But first get the record. Anything with "Psychotic Reaction," "Dirty Water," and "Pushin' Too Hard" in the same set has to be pretty together.

B.R.

Full House: The J. Geils Band "Live"

FULL HOUSE – J. Geils Band, "Live" – (Atlantic)

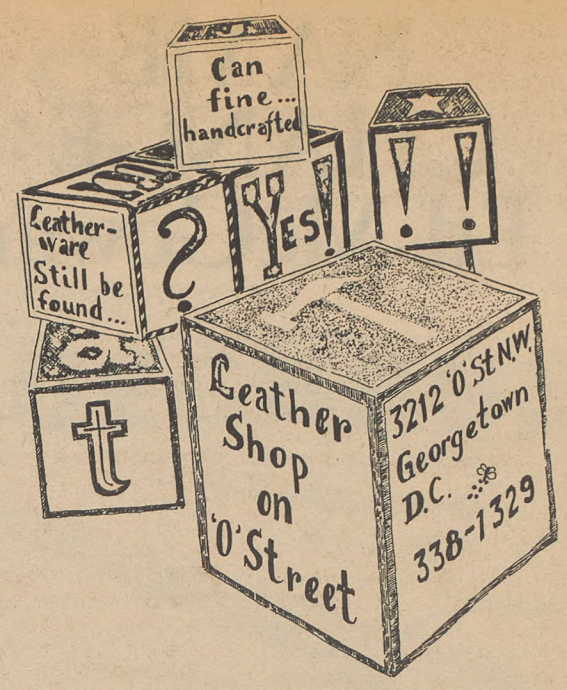
The J. Geils Band may well be the best bunch of rock 'n' rollers we have today. They're definitely among the best live acts. Most times live recordings don't make it, even if the group is good live. That's not the case here. The band's sound and excitement is caught quite well. True, we can't see Peter Wolf leaping around stage or Seth Justman climbing all over his organ, but it gets you in the spirit and you can picture it all happening.

The pace of this set is practically supersonic. The songs are usually done much faster than on their records, the ending of the first song, "First Look At The Purse," is done at lightning-like speed, and there are no separations between the songs, it's all edited together into one breathless, non-stop rock 'n' roll show.

None of the songs are original, which is a minor problem, but most versions come out sounding better than their studio forerunners, especially "Lookin' For A Love," which is a vast improvement over the original. Their version of "Serves You Right To Suffer" from the first album is killer, leading as it does smack into J. Geils firing out some dirty boogie rifffs on his magic guitar, leading into "Cruisin' For A Love." And no sooner than Magic Dick has ended his harp show-stopper "Whammer Jammer" on Side One Wolf's yellin' "One-Two-Three-Four" and they're into "Hard Drivin' Man." The playing on this version is quite good and adds some to the original version, but Wolf's vocals tend to get a little obnoxious. He's entitled to it, though. Especially when he launches into his black radio speals, as he does between "Pack Fair and Square" and "Whammer Jammer."

From what I understand the band is working on a new studio effort with new material which should be out before too long. FULL HOUSE is one of the best live albums ever, so just get it and rock and roll.

B.R.



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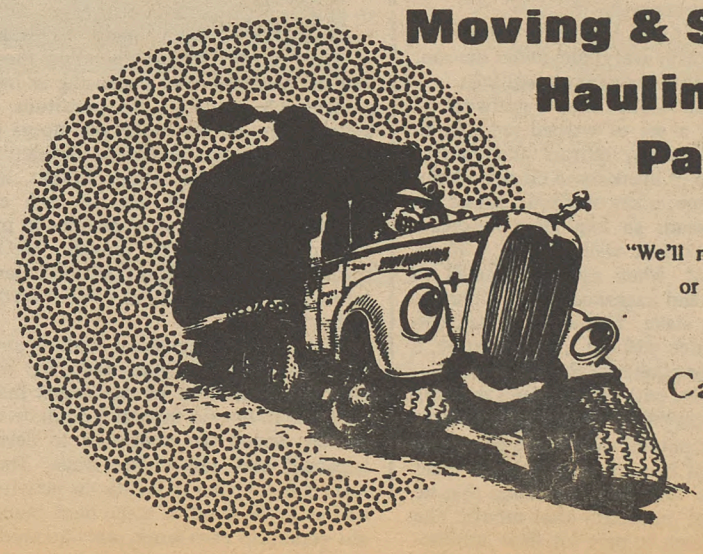
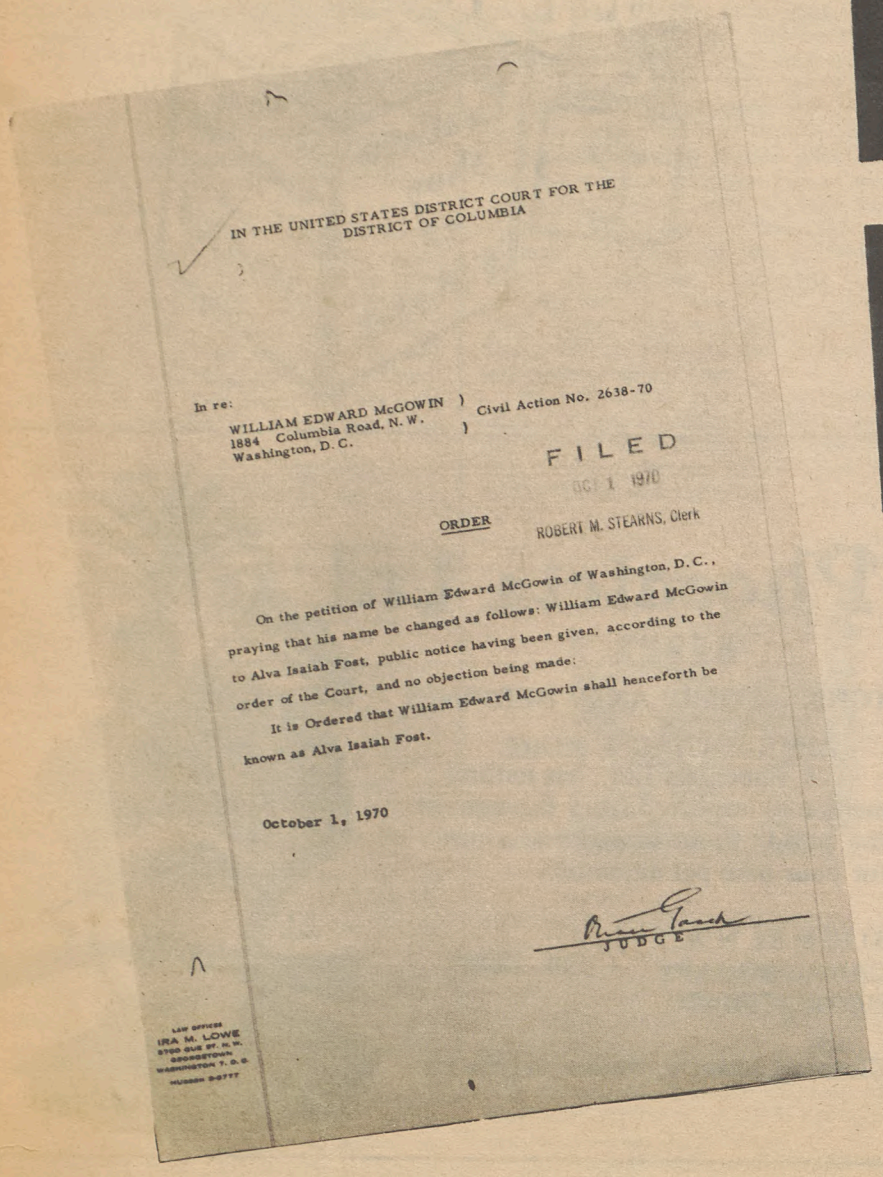


NAME CHANGE: Ed McGowan



IN THE UNITED STATES DISTRICT COURT FOR THE DISTRICT OF COLUMBIA

In re:
WILLIAM EDWARD McGOWIN)
1884 Columbia Road, N. W.) Civil Action No. 2638-70
Washington, D. C.

FILED
OCT 1 1970
ROBERT M. STEARNS, Clerk

ORDER

On the petition of William Edward McGowin of Washington, D. C., praying that his name be changed as follows: William Edward McGowin to Alva Isaiah Fost, public notice having been given, according to the order of the Court, and no objection being made:

It is Ordered that William Edward McGowin shall henceforth be known as Alva Isaiah Fost.

October 1, 1970

JUDGE

LAW OFFICES
IRA M. LOWE
3700 OLIE ST. N. W.
WASHINGTON 7, D. C.

THE BALTIMORE MUSEUM OF ART

By David Tannous

Just inside the main entrance of the Baltimore Museum of Art – a turn of the century Beaux Arts confection – there is the incongrous gleam of neon. Two blue-white tubular signs shine over adjacent gallery doors, each one proclaiming "Name Change." It sounds like an offer – one of a series of enticements in a broken-down amusement park. Or perhaps it is a warning: the visitor had better be quite certain of himself, and who he is, before he goes in.

Ed McGowin knows who he is and what he is doing, even though for the last two years any dedicated observer of the Washington art scene could be forgiven for doubting that fact. McGowin's works are the ones ranged throughout the three galleries beyond the two doors in the Baltimore Museum, and although the one thing they seem to have in common is their dissimilarity, they all are part of a long-range project that has combined a number of unorthodox procedures with some concentrated thought about the nature and direction of modern art.

The visible manifestations of this project began in September of 1970, when McGowin petitioned the U.S. District Court to change his name from William Edward McGowin to Alva Isaiah Fost. The process was planned to continue for the next twelve months, with a name change every month and a work of art constructed to accompany it.

During that time, McGowin seemed to occupy himself with everything under the sun, throwing away both consistency and logic.

There was an erotic film; a gridwork of urethane foam; a set of warped records; an arrangement of water, mirrors and painted curtains; a group of blank-faced clocks; a hologram; a videotape; a set of plastic domes encrusted with sand; an exploding ice-cream cone; a rippled plastic wall hanging; a blank white door that, when opened, seemed to reveal nothing; and a sensuous black sculpture impaled with a stake. The work appeared to be a process piece without any procedure, a madness that had gone beyond method.

But McGowin, with a magician's aplomb, was putting together a jigsaw puzzle that would reveal its pattern only when complete. And he provided from the first a set of clues in those strange three-handled names that he took off and put on month after month. The names were chosen in part for their autobiographical connotations, in part for their sound. But also they were selected so that, when the set of eleven names between the two repetitions of William Edward McGowin were placed chronologically in a vertical column, the initials of the names, reading from top to bottom, spelled out the phrase, "A line in time is being made for me and you."

It was indeed, although the form of the line became apparent only after the time was over, and, as in stop-motion photography, the movement was evident only in retrospect. The line wasn't straight; the movement was cyclical, outward, and in many directions at once.

"Name Change" is an actualization of a number of ideas about art that McGowin has formulated within the past ten years. To put it briefly, he disputes the long-held view that it is necessary for the artist to maintain a linear, sequential development, in which each achievement is built upon the one before it, and the growth is in one direction. Now, McGowin believes, it no longer is appropriate to expect the artist to do only one thing, or even one thing at a time. Many different activities can be undertaken, in different media, and when all are done more or less concurrently, each activity will help the artist in his investigation of the others.

He is like an actor refusing the temptation to play one successful part over and over. Instead he opts for a repertory, to test himself in many ways. He has discarded the safety and the reassurance of producing an instantly recognizable product: the multitude of objects set up on the walls and floors in Baltimore exhibit an incredible diversity. What unites them is the artist's insight, his perception of the best way in each case to combine materials and techniques to produce an embodiment of his thought. McGowin's spirit is the one constant; all the external reinforcements of a familiar subject matter and technique are let go.

This makes things easier for him, and more difficult. Easier, because there are no more imposed constraints: he can choose the things he wants to do and the way he will do them – he has denied the obligation to develop in expected and respectable ways. The difficulty is that he has to justify the new freedom; he has to be good. If some hard thought has not gone into each work, what he produces in this new formless environment can look like a set of student experimentations, or a collection of junk.

The work in the three galleries in Baltimore is far from being either of these two things. Not every piece is a masterpiece, but even that imperative is gone. What is important is that each thing is informed with intelligence: there is nothing slipshod or unthought. And each thing works, not merely on its own, but more strikingly as part of the assemblage, indicating the extent and diversity of McGowin's investigations.

Along with the twelve works completed for the twelve names, there are a set of prints commemorating the various works and the project as a whole, and in addition, a wall of photo-copies of the legal papers connected with the process. It is a small museum in itself, the record of part of a life, with strangely-formed artifacts taking the place of the usual memorabilia to be found in some famous house.

As one continues to look at this array, a set of recurring responses begins to emerge. The works are different – in size, scale, material, technique, intent, and degree of success. Yet they all deal with the pull between reality and illusion, with expectation and its fulfillment or, more often, its frustration: the warped record that cannot be played, its message changed from the aural to the visual; the opening door that gives a glimpse of a scene and suddenly denies it with a flash of light; the clocks that hide the time but note the number of hours passed; the exploding ice-cream cone that exists now only in the mind.

The most affecting work, though, operates with the least amount of technology. "Mirror Tableau," made of the simplest materials – a tank of water, a pair of mirrors, two sets of clear plastic curtains stippled with dots, and light – elicits the quietest and most profound response.

In the darkened room, the light moves and changes from place to place, through the water, off the mirrors, between the curtains, on the floor. It is an exposition of mutability, the triumph of illusion; the viewer is surrounded with a structure of light. McGowin has created something almost out of nothing, a room of changing light that abolishes form.

McGowin changed his name to begin, and changed his art as well. The changes, the passage from one state to another, fill his work and give it coherence in all of its multiplicity. Everything can go, he says, nothing has to remain. He holds nothing but his sense of self, confident that this alone will give him what he needs to work. It's a lonely choice, yet, looking at the work in "Name Change," one can see that it has been worth the risk.

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CLASSIFIEDS GET EXPOSURE

"I left my *WOODWIND* classifieds out in the sun all day," confesses Derwitt Hogan of Centerville, Virginia.

MAHAVISHNU JOHN McLAUGHLIN

By Tim Hogan

With a seemingly never-ending pumpmill for hundreds of imitations of stolen riffs and duplicated formulas, varying in degree from dismissable to downright harmful, the record industry in it's relationship to the rock-headed listener(buyer's ears, head, arms and legs, bodies and soul. In a period of rock history where decadence promenades itself gaily at the top of the charts and the death blow falls, through drug misuse and life styles, on so many leaders of change, there is within this community of listeners a maturation of taste that demands quality and will not silently tolerate any letdowns. Groups, some potentially good and some absolutely horrible, that spend thousands of dollars on equipment and production fall by the wayside, creatingwax buildup and deficit accounts, ulcers for "A and R" people and company executives and probably most often prayers for such a group as the Mahavishnu Orchestra.

Through this letdown of exaggerated duplicity, many listeners get into exploratory adventures in the classical or jazz fields. As a quick move towards a goal — classical music is by tradition European rooted whereas jazz — though rooted in Africa — is an American permutation. And in theory, that's why jazz often has a more appreciable relativity for the American listener searching for further audio stimulation. But theories have acne just like people. John McLaughlin is English and Jan Hammer Czechoslavakian. But we can say that the form or style of music they play is jazz, which is American, so it's from rock to jazz for some people, but they'll need a bridge. And as good is my witness, this present incarnation of McLaughlin's religiously perfect music, is the strongest bridge I've ever seen, heard or loved.

There's got to be at least 3 million ways to describe the Mahavisnu Orchestra, from the "A's" of straight expression as the absolute in eclectric electric bands, to the "Z's" of rock description as the Cream of '72 (and '73 if it present form stays intact). There probably exists no complimentary phrase that would not ring as true as their music does strong.

A short while back a packed house at Lisner Auditorium sat through two forgettable sets (short — thank God) for the *piece de* resistance they had waited so anxiously for — the Orchestra in person. On their only record so far, **THE INNER MOUNTING FLAME** the tight and fast ensemble work had blown heads from ordinary rock boundaries toward a fresh taste of jazz finesse. The intensity of their fleeting music is simple enough for an experienced listener to get into, yet intricate enough to extract gasping awe, heads shaking from side to side in witnessed disbelief and standing ovations after nearly every song.

The playing cards in this orchestrated winning band: John McLaughlin, the Mahavishnu, who has since maybe '68 or '69 steadily established himself as perhaps the finest electric guitar master living. Billy Cobham, one of jazz's most respected drummers of thunder velocity (veteran of Horace Silver, Miles Davis and Dreams) able to come back hard or go away soft instantaneously like true drum storms we love to see. Jan Hammer, (veteran of Jeremy Steig, Sarah Vaughn and Elvin Jones) an explorer of keyboards who has mastered the usage of the interval to it'speak but continues to attempt further progressive mutations from his boards. And Jerry Goodman, way too heavy for Flock-rock, master of a seemingly shy instrument, the electric violin. His sympathy, antagonism and conversations with McLaughlin's guitar are highly stimulating. AndRick Laird must be the most solid bass player available, capable mostly of keeping the rhythm along with Cobham, only more subtly, for the incredibly fierce pace of McLaughlin's compositions for the Orchestra.

McLaughlin's working theory that the musicians he involves himself with must learn the music with their heads and hearts and then can be liberated to express freedom within its structures was in wonderfully blatant view . The music is played by technically proficient players, concieved and carried out in perfection thusly presenting itself as examples of musical perfection. The pieces are derived from John's transcendental mind but through delivery are identifiable as bridgework for a jazz based collective of brother musicians working within a rock context. The unbelievably fast paced songs, performed as intricate electric ensemble celebrations, became five as one, five as ten or one as five or two as many, all the whole all the time — truly an orchestra. A previous viewing had witnessed dastardly electronic problems, especially with Hammer's keyboards but any such attrocities occuring at Lisner were at least not as apparent as those at Shady Grove. A false alarm bomb-scare mid-set and the ensuing exiting and entering routine that was forced on all involved did nothiing to discourage the high level of contact between givers and receivers, to me it even seemed to raise the consciousness and empathy so vital to a complete musical experience.

Materialwise, the program was something a bit beyond note-for-note reproduction of almost every tune off the first album plus one new tune which shall temporarily remain nameless. Don't dismiss such praise lightly for only a few musicians, Hendrix for reference, could qualify for such phrased praise — so that their live delivery was as exciting, innovative and spectacular as the **FLAME** LP. Since there are no attempts to verbally voice any song's emotion, each individual is able to become his instruments emotion. The mastery of each man over his instrument's full life potential becomes a thunderous waterfall of the stuff we'all get off on. As drummer Cobham aptly expresses it, "I want the audience to go home thinking everybody played their asses off." So it was, at Lisner, on the wav home and presently.

Keeping aware of the proper usage of formula in presenting a musical concept and being aware of McLaughlin's previous mobility within musical env ronments he creates around his lead, one cannot expect the Mahhavishnu Orchestra to last forever. Such individual talent as that of the five here must expand beyond this group's concept. It would be ignorant to try to predict a split-up, even with an earful of rumors, and it might seem pessimistic. This group is one of the greatest things to hit (pop, rock, jazz-rock, whatever) music in the year 1972. Its effect on the evolution of music is much too young to define, but indeed a joy to imagine. McLaughlin will touch other bases (as he is presently, working in the studio with Carlos Santana — shhh, its a secret), perhaps leaving the Orchestra and will continue to provide recorded evidence of his position as a present master of his chosen instrument. And one can only hope that the audience so turned-on by the Orchestra's performance will continue to follow the work of the other members, masters themselves, should a break occur, for it would be the listener's loss should this not happen.

"If I were to become extremely popular then I'd just play for more peole and thank God for doing so."

Yes indeedy, said the music lovers, **THANK GOD!**

"The Future of Mankind"

R. Buckminster Fuller

By Mark Cuff

Before Buckminster Fuller spoke at the New York Avenue Presbyterian Church on October 19th, they dimmed the lights and played the sound track from 2001. And what with a giant pulpit rising up in front of the altar and the music and then some guy reading some of Bucky's Degrees and Titles the whole affair started to take on shades of the Second Coming. Or maybe the Wizard of Oz.

Bucky is a wizard, but he's a very strange kind of wizard 'cause one of the first things he said when he got up there was that everybody could do what he's done. Which - in case you don't already know - is a whole hell of a lot, but that shows how he feels about people.

After the applause had died down and he had adjusted those coke bottle bottoms that he wears for eyeglasses he said he wanted to "think out load" without notes or illustrations. "I've found you can think out loud," he said, "I do it all the time."

And he thought out loud about how he was born 77 years ago into a time when people traveled either by horse and buggy or by train and kids were slaves in factories and mines. That was in 1895. So Wilbur and Orville broke themselves and flew 120 feet.

He talked about his trademark - the dome. Bucky invented the term "Geodesic Dome" for his mathematically precise structures. "Geodesic" meaning to divide the world.

His domes are a technological refinement of something that's been around since the Big Bang. Slice the stars and planets in half and you'd have all these lovely domes hurtling around in space. In one of Dr. Fuller's books he writes that domes go back to caves bowls, woven baskets and ships turned upside down for shelter. African huts, igloos helmets and bubbles are domes and our heads have a dome-top.

Bucky says we can "house the Chinese" with his domes. They're less expensive per dwelling, can be airlifted intact by helicopter and take up 3% of the building materials needed for a comparable Thing of Many Corners. He has put forth a plan for a clear bubble dome covering for Manhattan which would allow temperature and pollution control.

Though you do see these structures at World's Fairs, Transpo exhibits and along the New Jersey Turnpike (the Radome "Satellite Tracker"), it seems that it's going to take a long while - or a great catastrophe - before men abandon their tombstoneskyscrapers for the more reasonable but less self-assertive dome.

the mystery remains

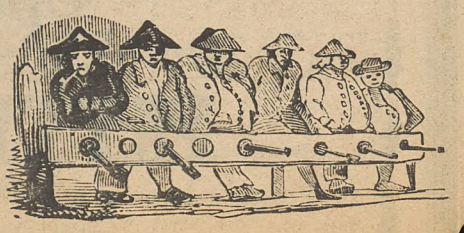
He was born with crazy eyes. Nearly blind for lack of proper glasses until age four. At four he was reborn. Blurs became faces and hair was something you could see as well as touch. He opened his eyes again in 1937 when he decided to do without the elder's advice - "conditioning" - and think for himself. He told us he wanted to find out "what the individual can do."

He opened his eyes to see synergy - the unique behavior of a whole system unpredicted by the respective sub-systems' events: the synergistic system for sun, moon and earth creating gravitational forces, seasons, and tides; the synergistic system of mother and child which he called the "greatest synergistic system." And he found that after all the scientific investigation the 'mystery' remains. Squeeze the facts of science and you get the mystery.

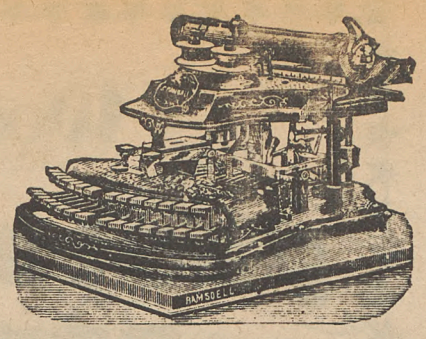
as for you and me

As for you and me, Bucky says we're lucky we live in the time of the Knowledge Explosion. We have been liberated from the Pharoah - Rulers - Priest "Conspiracy" to hoard information from the common people. We possess the ability to obtain information and think for ourselves.

He says I can do it, you can do it, we can do it. He sees no great personal triumph in degrees, titles or standing ovations. At the end of the evening he raised his hand amidst standing ovation to say again that the feeling we shared was something he saw wherever he traveled - a feeling growing and world - wide. "Muscle," he emphasized, "means nothing, our brains - everything."



BOOKS



PROJECT FOR A REVOLUTION IN NEW YORK by Alain Robbe-Grillet, Grove Press, 183 pp., $1.65, (paperback).

Reviewed by Joseph Lewis

In a recent issue of the Saturday Review Alain Robbe-Grillet made a proclamation that stated, in effect, that pornography is the art of the future. He may have been prompted to issue his manifesto by the urge, not remote to French intellectuals, to epater le bourgeois. Presumably to illustrate his latest theory of fiction he includes in the essay a description of various pornographic acts in his inimitable style. The shock is somewhat like reading passages from THE STORY OF O. in the book section of Time.

It's quite possible that Robbe-Grillet is putting us on. I believe it was Mailer who wrote that the predominant activity of the artist in our time is the put-on – surely an overstatement, but applicable to much contemporary art, I think. Indeed, Robbe-Grillet's first novel, THE ERASERS, can be viewed as a take-off on the "quest" literature, as well as the detective novel, and the violent pornography in PROJECT FOR A REVOLUTION IN NEW YORK has an element of kitsch.

Set in the not-so-distant future, PROJECT FOR A REVOLUTION. . . has something to do with a group of terrorists stalking the subway passages and city streets at night and committing violent acts on suspected police informers in their ranks. The probable victims of the most atrocious tortures are two young girls and an older woman who are rather inexplicably accused of being informers. The narrator may or may not be a rich benefactor of radical causes whose daughter may or may not be tortured and murdered. Traditional plot and characterization have been replaced by his now commonplace technique of confusing the identities of the characters and abruptly shifting time and place somewhat like "jump-cuts" in film. But film is not an entirely accurate analogy. Robbe-Grillet's novels also resemble music, as he constructs his mysteries through the constant repetition of key events.

Robbe-Grillet can be brilliant at orchestrating his fictional effects and his precise style, which ahs the dry monotony of a technical manual, seems appropriate to describe the sterile, mechanical world of technocracy. The passages about the New York subway and its eerie denizens recall the humorous and slightly terrifying description of the operation of the automat in THE ERASERS. Robbe-Grillet is able to evoke the emptiness of our technological society by describing the objects and landscapes in meticulous detail. There is no need for humanistic heroes or anti-heroes, for that matter. Admittedly, I am extrapolating from the text to prove my own humanistic bias. Robbe-Grillet might disclaim all interest other than objective description, just as he denied that IN THE LABYRINTH was an allegory about the defeat of the French army in World War II.

REVOLUTION. . . is a "prophetic" novel about the future possibilities of America, and, presumably, any urban environment. It's possible that Robbe-Grillet would agree, though if his manifesto is any indication of his true feelings, then one would be more likely to regad the book as just another exercise in labyrinth-weaving – only this time with some fairly vicious sadistic scenes.

PROJECT FOR A REVOLUTION. . . is an entertaining novel, but it does not compare with some of Robbe-Grillet's early works, which were not only fascinating diversions from standard realistic fiction, but distinguished as literature in their own right. I have not read LE VOYEUR but I felt that LA MAISON DE RENDEZVOUS was a definite decline from the earlier novels, especially JEALOUSY. And it is precisely because of the pornographic elements that I think Robbe-Grillet's later work has declined. In JEALOUSY Robbe-Grillet brilliantly explored the possibilities of his technique by showing the consequences of a normal suspicion aggravated into an obsession. But in the later novels he seems intent on using sensationalism to relieve what has simply become a monotonous style. Perhaps this is inevitable because his style is, after all, highly visual. But the pornography is not really part of the prophecy in PROJECT FOR A REVOLUTION. . ., as in Burroughs or a book like A CLOCKWORK ORANGE. It has no other purpose than to show us what a virtuoso the author is. And that's unfortunate for the creator of JEALOUSY.

BLACK NATIONALISM AND THE REVOLUTION IN MUSIC by Frank Kofsky, Pathfinder Press, 280 pp., $2.75, (paperback).

Reviewed by Michael Lally

Exactly twelve years ago I had the honor of meeting Cecil Taylor for the first time. I was an "upright jazz bass" player at the time, getting into piano. Another musician introduced us in a Sixth Avenue Manhatten bar. I stuck out my hand to be shook or slapped and Taylor stared at it through his shades, then he turned and walked out without a word. At that time I figured he was "just one of those salty spades" who have to prove how they can do without us greys.

A few weeks later I was hanging around "The White Whale," a lower East Side coffee house that featured the "new music." It was early, no customers around. In walks Taylor. So, to impress him with my "hipness" I sit down at the piano. This time he listens for about two and a half bars of my traditional "jazz" treatment of a traditional "jazz" standard, and then he splits again. I felt only a bit less self-righteous.

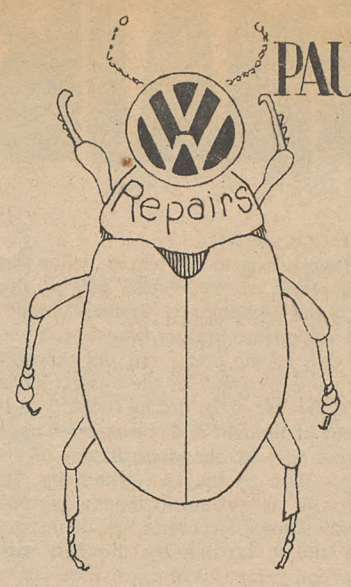
About five years later I gave up playing at "jazz" and devoted my energy and time to writing, trying to get myself together, doing what I thought I could to help my sisters and brothers get the whole thing together. I told friends I quit because I realized I could never play the way I wanted to, say the things I felt I had to say musically, the way I knew they should be said. I didn't admit, but began to consider, that I felt guilty making the little money I could playing jobs, fooling audiences itno appreciating trite musical cliches, while geniuses like Cecil Taylor were out of work, and he could and did play the way he wanted to, said what he had to say.

This book helps explain why people like Taylor and other giants of "American" music, Black music, couldn't get work. It doesn't tell the whole story, but by concentrating on Coltrane (at the expense sometimes of others as, or more, important), the period of experimentation between 61 and 66, it tells more than you can discover reading downbeat, or any of the "rock" and jive equivalents. All Kofsky is saying is that the rising consciousness of Blacks, cultural, social, etc., and the revolutionary changes in approach to structure and so on in Black music or "jazz," or whatever the labelers are calling it, was not coincidental. That doesn't seem too weird.

But in fact it is a very heavy thing to put two and two together in a society that has been preaching, declaring, swearing, and promising that two and two equals three and a half. Kofsky's book is maybe not more important than Imamu Amiri Baraka's (Leroi Jones) BLUES PEOPLE and the later BLACK MUSIC, or another Black poet's, A.B. Spellman's FOUR LIVES IN THE BEBOP BUSINESS, but it is at least as important, and for different reasons. Kofsky's book is especially helpful to those who have been turning on to "jazz" recently as "rock" grows more and more hype filled.

It doesn't raise the question of how "rock" could become so popular employing the same devices as "jazz" only several years late, or how white critics control the music scene that is based on Black music (and if you don't dig that "American" music is Black, first, then you definitely should check out this book, and that does not mean that while musicians don't get it on, or that innovations have not been introduced that borrow heavily from the people and culture in the white, brown, red, and yellow communities as well as black, it only means that it is the black community that generated the energy and created the basic ingredients for "American" music) but this book contains the information to help you formulate answers to those questions and many others you might have.

Hell, all I can say is what Etheridge Knight, poet, self-taught true teacher and perceptive critic, said to me when he passed the book on: "I think you'll dig this." He did. I did. I hope you can too.



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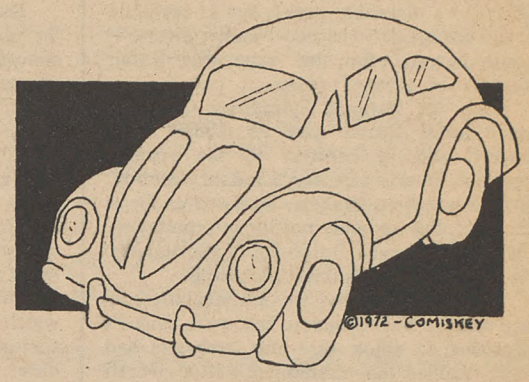

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LONGHAIR

By Louis C. Fantasia

There are certain problems with being a writer for a bi-weekly paper; just as there are certain advantages. The two – rather diverse – events covered for this issue give a fair example of what I mean.

First, the National Symphony Orchestra under Antal Dorati gave its second series concert, and in contrast to the opening programs, it was a pretty standard selection: Bach, Beethoven, Brahms. Standard as far as the titles, but certainly not the interpretation. The National under Dorati has blossomed into one of this country's finest orchestras.

The first of Bach's six Brandenburg concerti had its NSO premiere last week, and it's surprising to think that this orchestra had never touched this masterpiece before. Dorati led the reduced orchestra from the harpsichord in a performance that was restrained and extremely tasteful in its interpretation. The only faults were with some of the solo violin playing in the second movement, Adagio (where there is this marvelous dialogue between the oboe and violin). This was probably due in part to the fact that Miran Kojan, the concertmaster, was performing on a three-quarter size Baroque violin, which makes for radical changes in the positioning of the fingers of the left hand. Also, in the second allegro, at least as I understand the work, there are distinct sections which are for full orchestra and these are contrasted against sections for the solo violin. These solo sections should be accompanied by one cello, one bass and harpsichord, rather than the full low string section, as Dorati had it, which contributed considerably to the tubbiness of the movement. Otherwise there was great playing – especially from the woodwind soloists – all the way around.

Pianist Rudolph Fikunsy is a Czech artist who is celebrating his thirty-fifth anniversary of concerts in this country. It is unfortunate that his name is not a household word, because he has easily the most moving and sensitive Beethoven Fourth Piano concerto I have ever heard. Again, it was a refined, detailed performance. I couldn't help thinking that Dorati and Fikunsy – who worked in absolute unity in this concerto – must have been like a couple of kids at play, thoroughly enjoying themselves and absolutely without quarrel. It was perfect.

The Brahms Fourth symphony, which was the single work of the second half of the concert, is the highpoint of Brahms' compositional development. Brahms, whose style was basically that of the piano and the chamber ensemble came to write for the orchestra late in his life, but when he did he brought to it such power of thought and construction as to nearly break through the classical form of the symphony. Here in his last symphony, he chooses for his last movement the most formal of all compositional structures, the theme and variations and so expands the thoughts with which he constructs his musical ideas as to transcend his form. Brahms is not an easy composer to listen to; he demands thought and concentration and unflinching logic to get to, and ultimately through his compositions. This was more than evident in Dorati's reading of the work with the orchestra, and he has more than showed the potential virtuosity of this, the truly National Symphony.

The problem arises that in any two week span there is just too much to see and review: piano recitals, National Gallery Concerts, concerts by chamber music groups at the Smithsonian, Coolidge Auditorium, various schools and churches, choral concerts (such as the Paul Hill Chorale's All Brahms program) and much, much more. Currently I am viewing the two week run of the American Ballet Theatre at JFK, which opened with a solid – but hardly spectacular – program of Les Sylphides, Pillar of Fire, Fancy Free and a very disappointing Spectre de la Rose, from which I had expected considerably more flash and tension than was shown. But there will be more on them in WOODWIND's next issue.

What I would like (if the editors allow it) is for your response as to what you would like to see or hear reviewed or interviewed or discussed. . . whether it's upcoming concerts, musicians in town or recordings. Very easily, one bi-weekly critic can get into a lazy slot of reviewing only what's on the top of his pile of press releases. So let us know.

[Send all responses to: "Longhair" c/o WOODWIND, 1318 35th Street, N.W., Washington, D.C. 20007 — the editors.]

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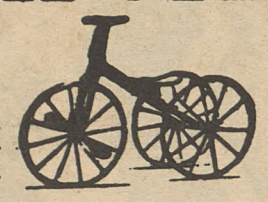

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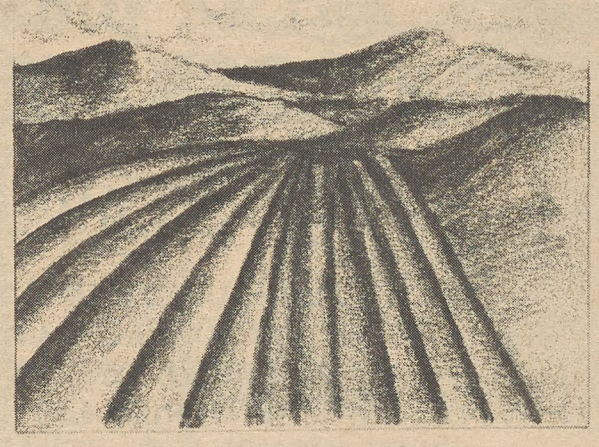

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In your own backyard

By Paula Mathews

PRINCE GEORGES COMMUNITY COLLEGE will present their first concert of the season at 8:00 p.m. on Sun., Nov. 5 under the direction of newly appointed music director Louis C. Fantasia. The program features Aaron Copland's Lincoln Portrait for orchestra and narrator plus symphony's by two other 20th Centry American composers, Alan Hovhances and Howard Hanson. The public is welcome at this free conert.

CHAUCER'S CANTERBURY TALES never had it so good. A new rock musical version of the Tales will be staged at Lisner Auditorium on Nov. 16, 17, 18 and 19 with performances at 8:00 p.m., Nov. 17 at noon. Adapted for the stage by Nevill Coghill, the production will be under the direction of Paul Parady and will feature Dr. Sidney James as Chaucer. For tickets, information and reservations call 676-6178. Tickets are $3.50 with special group rates available.

THE BACK ALLEY THEATRE production "A Tenth of an Inch Makes the Difference" will continue thru Nov. 19 with showings at 8:30 p.m. Thurs. thru Sun. "A Tenth of an Inch Makes the Difference" is made up of two one act Zen plays, the first "Gotami the Frail," is a drama set in India; the second "Kendo, or the Way of the Sword" is a comedy set in Japan. Tickets are $3 general admission and $2 for students. Further information can be obtained by calling 723-2040.

FRANZ BADER GALLERY is currently holding an exhibit of eskimo sculpture and recent prints from Cape Dorset and Baker Lake. The sculpture pieces are primarily recent carvings from old or fossilized whalebone. Concurrently the gallery is also viewing woodcuts by Un-Ichi Hiratsuka, master of Japanese print-making. The gallery is located at 2124 Pennsylvania Ave., N.W. and is open 10 - 6 p.m. Tues. thru Sat.

THE FOLGER LIBRARY announces the availability of free guided tours of the Elizabethan Theatre and exhibition gallery of the Folger Shakespeare Library now thru June. The tour is available to any group of five or more persons who make prior arrangements. Tours are conducted from10 a.m. -3 p.m. Mon. thru Fri. and reservations and can be made by calling 546-5370.

PUEBLO POTTERY can be viewed everyday now at the Renwick Gallery from 10:00 a.m. - 5:30 p.m. The pottery is of the Zuni and Acoma design and features 19th century pots, bowls, ladles and effigies made by master potters of New Mexico. A retrospective exhibit of the glass of Frederick Carder, founder of the Steuben Glass Works, can also be seen at this gallery. The gallery is located at 17th and Pennsylvania Ave., N.W.

DO YOU LIKE TO ICE SKATE? Two ice skating rinks are now open in Montgomery County for the winter season thru April 1. The rinks, located at Wheaton Regional Park and Cabin John Park feature general skating at 75 cents per person and books of 10 tickets available for $6. A schedule of events and times can be secured by calling Cabin John information at 365-0585 or Wheaton Regional Park information at 649-2250.

THE PROCESS OF MAKING MOLASSES and syrups from sorghum cane will be demonstrated at the Oxon Hill Children's Farm on Sun., Nov. 11, from 10:00 a.m. - 5:00 p.m. The farm is located off the Indian Head Highway exit of the Beltway.

AMERICAN PIECED QUILTS are now on exhibit thru Jan. 7, 1973 at the Renwick Gallery. The exhibition includes 45 quilts, most of them from the 19th century collection of Jonathan Holstein and Gail van der Hoof plus 50 colored slides exemplifying the beauty of this folk craft. This is the American premiere following showings in Amsterdam, Paris and Lausanne.

ATTENTION PLAYWRIGHTS — A new theatre devoted to American plays and playwrights, is scheduled to open for the first time on Nov. 16 with four original plays on the bill of fare. The Playwright' Theatre of Washington (PTW) will present two serious pieces, "Chant de la Joie" by George Beare and "Words and Letters" by Harry Bagdasarian; and two comedies, "The Retard" by John Gillis and "Medium Pizza With Mushrooms" by Eric McFarland on Nov. 16, 17, 18, 23, 24, 25, 30 and Dec. 1 and 2. The theatre will stage it activities in the ASTA Facility, 1724 20th St., N.W. and curtain time is 8:00 p.m. Tickets are $2 and $1.25 for ASTA members. For further information and reservations call 927-0314 (days), 232-5959 (evenings).

A TESTIMONIAL AFFAIR to honor the public service career of Julius Hobson will be held at 8:00 p.m. at the Sheraton Hotel. Joan Baez plus others will provide entertainment. Tickets are $5 and for further information call the Ad Hoc Committee to Honor Julius Hobson at 293-3855.

THE VERY BASIC of photographic dark room techniques will be taught free by Jack and Rick of the Photo Project. For further information call 965-0500.

NORTHERN INDIAN CLASSICAL MUSIC is on the program for Fri., Nov. 10 at 8:00 p.m. at the Trinity Theatre in a sitar concert for Children's Free Community. Tam Charkravarty, who has played

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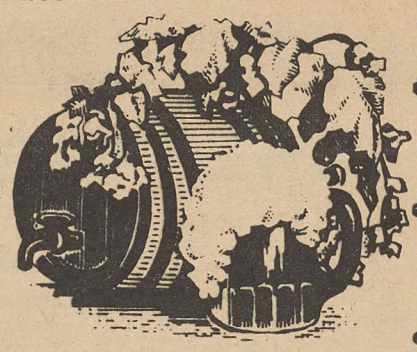

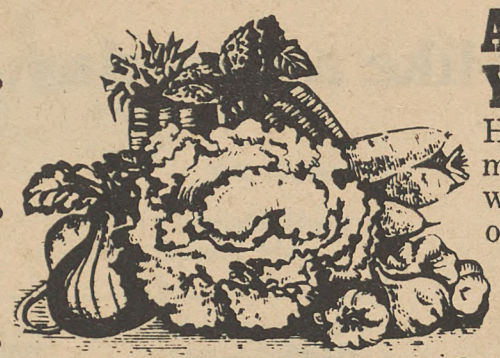

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sitar for over 35 years, and Krishna Sanyal, a 21 - year - old woman who has played sitar since she was eight are the main performers with accompaniment by Badal Roy, late of the Mahavishnu Orchestra. General Admission is $4 and the theatre is located at 36th and O St., N.W.

WORLD PREMIERE of prize winning student films will be shown Nov. 3 and 4 as part of the Second Annual Washington National Student Film Festival. Directors Nicholas Ray (Rebel Without A Cause), Frank Perry (David and Lisa) and underground film maker Stan Vanderbeek will be present on opening night, Fri., Nov. 3 and at a seminar on Sat., 10:00 a.m. at the Tawes Fine Arts Building, University of Maryland. Screenings of the films will be at 8:00 p.m. on Fri. and Sat. in the Student Union Theatre. For further information call 454-2541.

SECONDUP is a new gallery exhibiting the work of local artists, photographers and craftsmen and sponsored by the Community Bookshop, 2028 P St., N.W. Interested area artists are invited to participate in this cooperative venture, their help in staffing their own showings is expected. The gallery will pay for publicity and food and 20% of the profit of sales will go to the Bookshop to help fund various Bookshop activities. The next exhibit is Nov. 18 and 19 and a special Christmas show of $25 and under handicrafts is planned for Dec. 16 and 17. For further information call Ruth Stenstrom at 833-8228.

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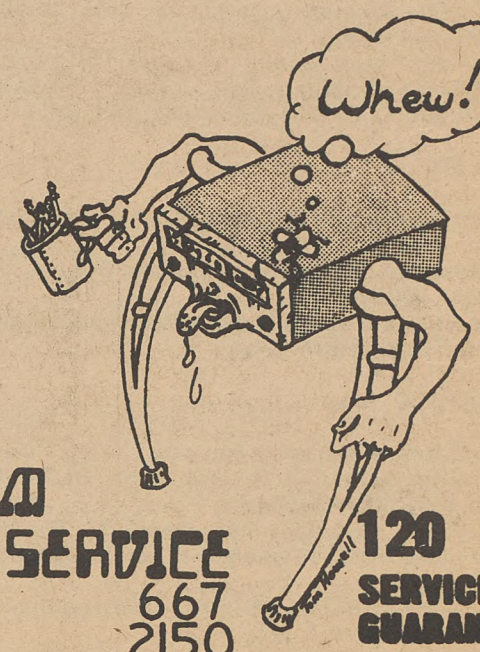

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CALENDAR OF DELIGHTS

WEDNESDAY, NOVEMBER 1

MUSIC

Cat Stevens; Constitution hall; 8 pm $4.50 - $6.50
National Symphony Wednesday Series Kennedy Center 8: 30 pm; $3.50 - $7.50; 254 - 3600
Folksingers Brickskeller 293 - 1885
Mort Sahl & Speedway Johnny Cellar Door 337 - 3389
Earl "Fatha" Hines Blues Alley; 337 - 4141
Baltimore Symphony Lyric Theatre, Balto.; 8 pm; $3.50 (301) 727 - 7300
Duke Ellington Essex Comm. Coll., Field House 8:30 pm; $2.00 (301) 682 - 6000 Ext. 361

FILMS

Citizen Kane & **The Trial** Circle Theatre; 337 - 4470
Ulysses & **The King of Hearts**; Biograph FE3 - 2696
Parts 1 - 4 of Louis Malle's **Phantom India**; Inner Circle; 337 - 4470

EVENTS

Lecture — Anthony Burgess; 8 pm; Coll. of Notre Dame, 401 N. Charles St., Balto.' 8 pm; (301) 435 - 0100
Poetry Reading by Kenneth Koch; Goucher Coll., Towson; 8:30 pm (301) 825 - 3300
American Ballet Theatre — Petrouchka, A Soldier's Tale, *et al.*
Disney on Parade; Balto. Civic Center; $3 - $ 5.50; 752 - 8306

THURSDAY, NOVEMBER 2

MUSIC

Liz Meyer & Friends; Childe Harold; 483 - 6702
Folksingers (see Nov. 1)
Mort Sahl & Speedway (see Nov. 1)
Earl "Fatha" Hines (see Nov. 1)

FILMS

Citizen Kane & *The Trial* (see Nov. 1)
Some Like It Hot & **Women in Love**; Biograph; FE3 - 2696
La Boheme; Essex Comm. Coll.; 8pm (301) 682-6000
Parts 1 - 4 **Phantom India** (see Nov. 1)

EVENTS

American Ballet Theatre — Intermezzo & La Sylphide (see Nov. 1)
Disney on Parade (see Nov. 1)

FRIDAY, NOVEMBER 3

MUSIC

Rod McKeun; Kennedy Ctr; 8;30pm $6.50 - $3.50; 254-3600
Emmy Lou Harris & Sunshine; Montgomery Coll. 8:30pm Rockville Campus, Student Ctr **free** 762-7400 Ext. 232
Folksingers (see Nov. 1)
Roy Buchanan & Ellen McIlwaine; Painters Mill, Balto. 8:30; 363-0800
A So - Jo Workout; Ritchie Coliseum; Coll. Park, Md. 8pm guests $3; 454-4546
Mort Sahl (see Nov. 1)
Earl "Fatha" Hines (see Nov. 1)

FILMS

Satyricon & **Marat/Sade**; Circle; 337-4470
Some Like It Hot & **Women in Love** (see Nov. 1)
Fritz Lang's **M** & **Metropolis**; Marvin Theatre; GWU; 7 & 9:30; 50¢; 676-7312
Parts 5 - 7 **Phantom India** (see Nov. 1)

EVENTS

IF Coffeehouse; 1313 NY Ave., NW 9pm - 1am
American Ballet Theatre — Petrouchka, Some Times, Don Quixote Pas de Deux & Fancy Free (see Nov. 1)
lHeure Espagnole & Gianni Schicchi - 2 comedies in English; Newton Theatre; 8pm $3-$4; 635-5417
Disney on Parade (see Nov. 1$

SATURDAY, NOVEMBER 4

MUSIC

James Gang; Shady Grove; 7 & 10pm; $4.50 - $6.50; 948-3400
Folksingers (see Nov. 1)
John Mayall & Delbert&Glenn; Painters Mill, Balto. 8:30; 363-0800
Nac Davis & George Stevens; Ritchie Coliseum; Coll. Park; 8pm guests $3, 454-4546
The Clancey Brothers; Lisner Aud.; GWU; 8pm $4-$5.50
Mort Sahl (see Nov. 1)
Earl "Fatha" Hines (see Nov. 1)

FILMS

Satryicon & **Marat/Sade** (see Nov. 1)
Some Like It Hot & **Women in Love** (see Nov. 2)
Parts 5-7 **Phantom India** (see Nov. 1)

EVENTS

IF Coffeehouse (see Nov. 3)
'50's Dance, Marvin Ctr., Gwu; 75® 676-7312
Alice In Wonderland; Cricket Stage; 2pm; 780-4900
American Ballet Theatre (see Nov. 3) l'Heure Espagnole & Gianni Schicchi
Disney On Parade (see Nov. 1)

SUNDAY, NOVEMBER 5

MUSIC

The National Israeli Song Festival; DAR; 8pm; $3.50-$7.50; 254-3600
Detroit Symphony; Kennedy Ctr.; 3pm; 254-3600
The Kinks; Kennedy Ctr. 8:30; $4.50-$6.50;254-6000
Curtis Mayfield; Lyric Theatre, Balto. 8pm; $4.50$$6.50
Hootenanny; Brickskeller; 293-1885
Lighthouse & Chi Coltrane; Painters Mill, Balto. 8:30; 363-0800
Stevie Wonder & the Persuasions;sKole Field House, U. of Md. 8pm; guests $4.50-$6.50; 454-4546
Leonard Rose; Jewish Comm. Ctr.; Kreeger Aud. Rockville; 8pm; $7.50; 881-0100
Hootenanny; Cellar Door, broadcast live on WGTB-FM, 90.1; 337-3389
Bobby Golds

FILMS

see nov. 4

EVENTS

Alice In Wonderland (see Nov. 4)
American Ballet Theatre; Swan Lake (see Nov. 1)
l'Heure Espagnole & Gianni Schicchi (see Nov. 3)
Disney on Parade (see Nov. 1)
Coffee Concerts; l'Enfant Theatre; 4pm; $2.00; 488-9171

MONDAY, NOVEMBER6

MUSIC

John Prine & Bonnie Riatt; Cellar Door; 337-3389
Danny O'Keefe; JFK; 8:30; 254-3600
Folksingers (see Nov. 1)

FILMS

Satyricon & **Marat/Sade** (see Nov. 3)
Through a Glass Darkly & **The Silence**; Biograph; FE3-2696
Praeneste, A Town Near Rome; Walters Art Gallery; Charles & Center Sts.; Balto.; 8:15; (301) 727-2075

EVENTS

Mass Transit Poetry Project; Comm. Book Shop, 2028 P St. NW; 8pm
Secondup *(see In Your Own Back Yard, this issue!)*

TUESDAY, NOVEMBER 7

DON'T FORGET TO VOTE!!!!!!!!!!!!

music

West, Bruce & Lang; DAR; 8:30; $4.50-$5.50
Folksingers (see Nov. 1)
John Prine & Bonnie Riatt (see Nov. 6)

FILMS

Black Orpheus & **Elvira Madigan**; Circle Theatre; 337-4470
Through a Glass Darkly & **The Silence** (see Nov. 6)
Yugoslavia: Dubrovnik & its Environment; Walters Gallery; Balto; 1pm; 727)2075

EVENTS

WAFU Coordinating meeting; 1724 - 20th St., NW, 2nd Floor; 8pm; 387-5437

REMEMBER TO VOTE!!!!!!!

WEDNESDAY, NOVEMBER 8

MUSIC

National Symphony Wed. Series (see Nov. 1)
Swiss Folk Festival, Lisner Aud.; GWU; 8:30; $1-$2.25;232-2567
Radu Lupu, pianist; Lyric Theatre, Balto.; 8:30; 727-7300
Folksingers (see Nov. 1)

FILMS

Black Orpheus & **Elvira Madigan** (see Nov. 7)
Through a Glass Darkly & **The Silence** (see Nov. 6)

thursday, NOVEMBER 9

MUSIC

Liz Meyer & Friends (see Nov. 2)
Folksingers; (see Nov. 1)
Radu Lupu (see Nov. 8)
Procol Harum; GWU, Lisner; 676-7312
John Prine & Bonnie Riatt (see Nov. 6)

FILMS

Klute & **McCabe & Mrs. Miller**; Biograph; FE3-2696

EVENTS

Lecture by Barbara Mikulski; Field House; Essex Comm. College; 8pm; (301) 682-6000
Lecture by Glen Harden on film production; Jewish Comm. Ctr., Rockville; 10-12pm (301) 881-0100

FRIDAY, NOVEMBER 10

MUSIC

North Indian Classical Music — Benefit Concert for the Children's Free Community; Trinity Theatre; 8pm; $4.00; 270-8899
Cologne Chamber Music; JFK; 8:30; $3.75-$6.75; 254-3600
John Prine & Bonnie Raitt (see Nov. 6)
Liz Meyer &Friends (see Nov. 2)
Folksingers; (see Nov. 1)
Radu Lupu (see Nov. 7)

FILMS

Made for Each Other & Jules & Jim; Circle; 337-4470
Klute & McCabe & Mrs. Miller (see Nov. 9)
Owl & the Pussycat; Lisner Aud., GWU; 7 & 9:30; 50E; 676-7312

EVENTS

IF Coffeehouse (see Nov. 3)

SATURDAY, NOVEMBER 11

MUSIC

Barbar Shop Quartet, The Four Statesmen, Top Hats, Grandma's Boys; Lyric Theatre; Balto.; $2.50-$4; HA6-9493
Statler Bros.; Painters Mill, Balto.; 8:30; 4.5-$5.50; 363-0800
John Prine & Bonnie Riatt (see Nov. 6)
Frank Zappa; DAR; 8:30 & 11:30 338-5995
Liz Meyer & Friends (see Nov. 2)
Folksingers (see Nov. 1)
Lynn Anderson; Shady Grove; 4 & 8:30; $4-$6.50; 948-3400
Itzak Perlman; JFK; 8:30 $3.75-$6.75; 254-3600

films

Make for Each Other & Jules & Jim (see Nov. 10)
Klute & McCabe & Mrs. Miller (see Nov. 9)
Wild Bunch St. John's College, Annapolis

EVENTS

IF Coffee house (see Nov. 3)
Alice in Wonderland (see Nov. 4)

SUNDAY, NOVEMBER12

MUSIC

Jethro Tull; Balto. CiCiv. Ctr.; 8pm; $4.50-$5.50
New Jersey Symphony; JFK; 8:30; 254-3600
Seals & Crofts; Shady Grove; 7:30; $4.50-$6.50; 948-3400
The Supremes; Balto. Civ. Ctr.; 8pm; 685-7282
Ornette Coleman; Museum of Nat'l History Aud.; 8pm; 381-5395
Hootenanny; Cellar Door (see Nov. 5)
Hootenanny; Brickskeller (see Nov. 5)
Benefit Concert; Les McCann, Clint Holmes, Bill Harris, Gerry Hart; DAR; 8pm; $4-$6

FILMS

Made For Each Other & Jules & Jim (see Nov. 10)
smiles of a Summer & Monika; Biograph; FE3-2696

EVENTS

l'Enfant Coffee Concerts (see Nov. 5)
Alice in Wonderland; (see Nov. 4$

MONDAY, NOVEMBER 13

MUSIC

Folksingers (see Nov. 1)
Buffalo Bob Smith & the Howdy Doody Show; Ritchie Coliseum, Coll. Park, Md.; guests $3; 454-4546
Taj Mahal; Cellar Door; 337-3389
Seatrain; the Stardust; 843-6233

FILMS

Made for Each Other & Jules & Jim (see Nov. 10)
Smiles of a Summer Night & Monika (see Nov. 12)
Chinoiserie in Europe; Walters Gallery; 8:15; (301) 727-2075

EVENTS

Mass Transit Poetry Project (see Nov. 6)
Discussion/Musical Program — Revolt against Authority; Center Stage; Balto.; 685-5020
SECONDUP (See In Your Own Back Yard, this issue)

TUESDAY, NOVEMBER 14

MUSIC

Folksingers (see Nov. 1)
Philadelphia Orchestra; Lyric Theatre; 8:30; (301) 539-5293
Taj Mahal (see Nov. 13)
Seatrain (see Nov. 13)

FILMS

Joe Hill & If; Circle; 337-4470
Gertrude Stein: When This You See, Remember Me; Enoch Pratt Free Library, 400 Cathedral St., Balto.; 2pm; 685-6700
Paintings by Hieronymus Bosch; Walters Gallery; Balto.; 12pm; 727-2075

EVENTD

WAFU Coordinating Meeting (see Nov. 9)
A testimonial affair to honor the public service career of Julius Hobson — entertainment by Joan Baez and others; Sheraton Hotel; 8pm; $5; 293-3855

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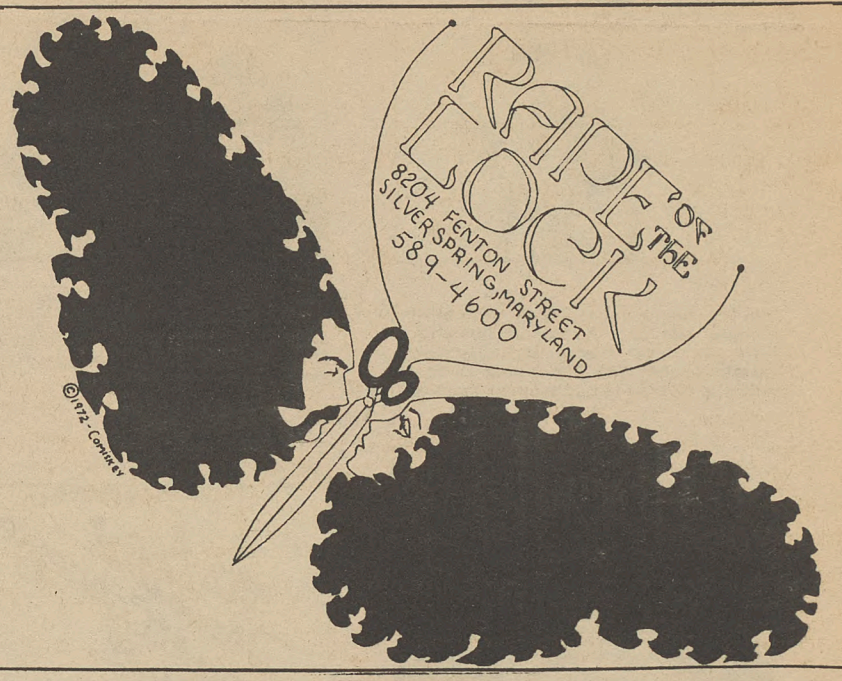

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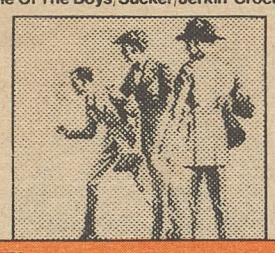

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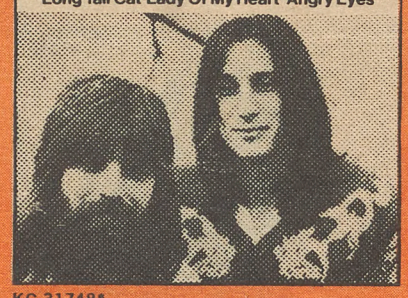

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Why Dontcha

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Out Into The Fields/Why Dontcha

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Mountain's Leslie West and Corky Laing have joined forces with Cream's Jack Bruce. Their relentless debut album is called "Why Dontcha." Dontcha be left out.

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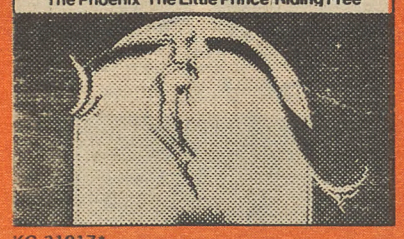

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